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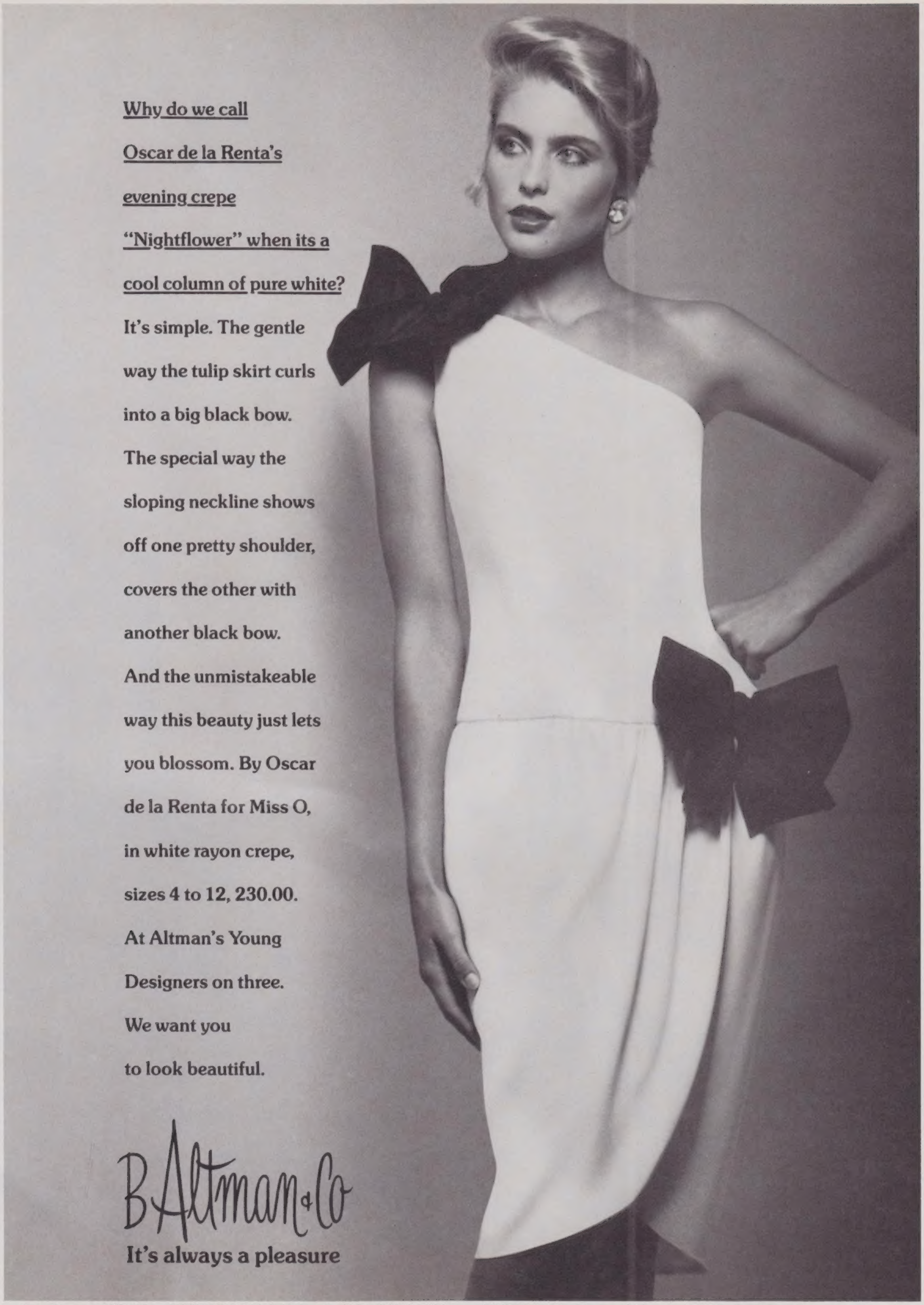

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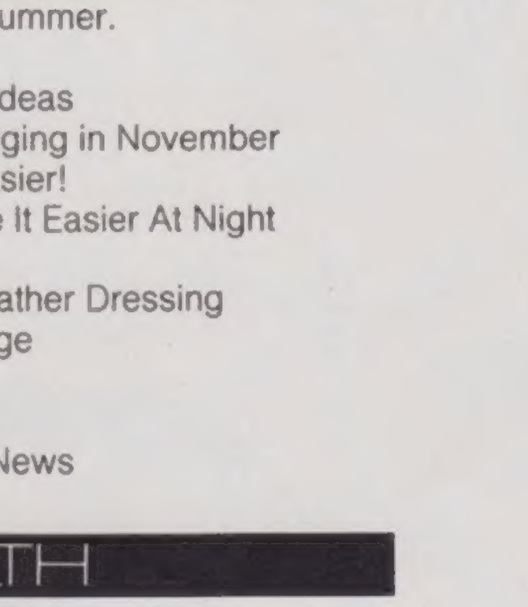

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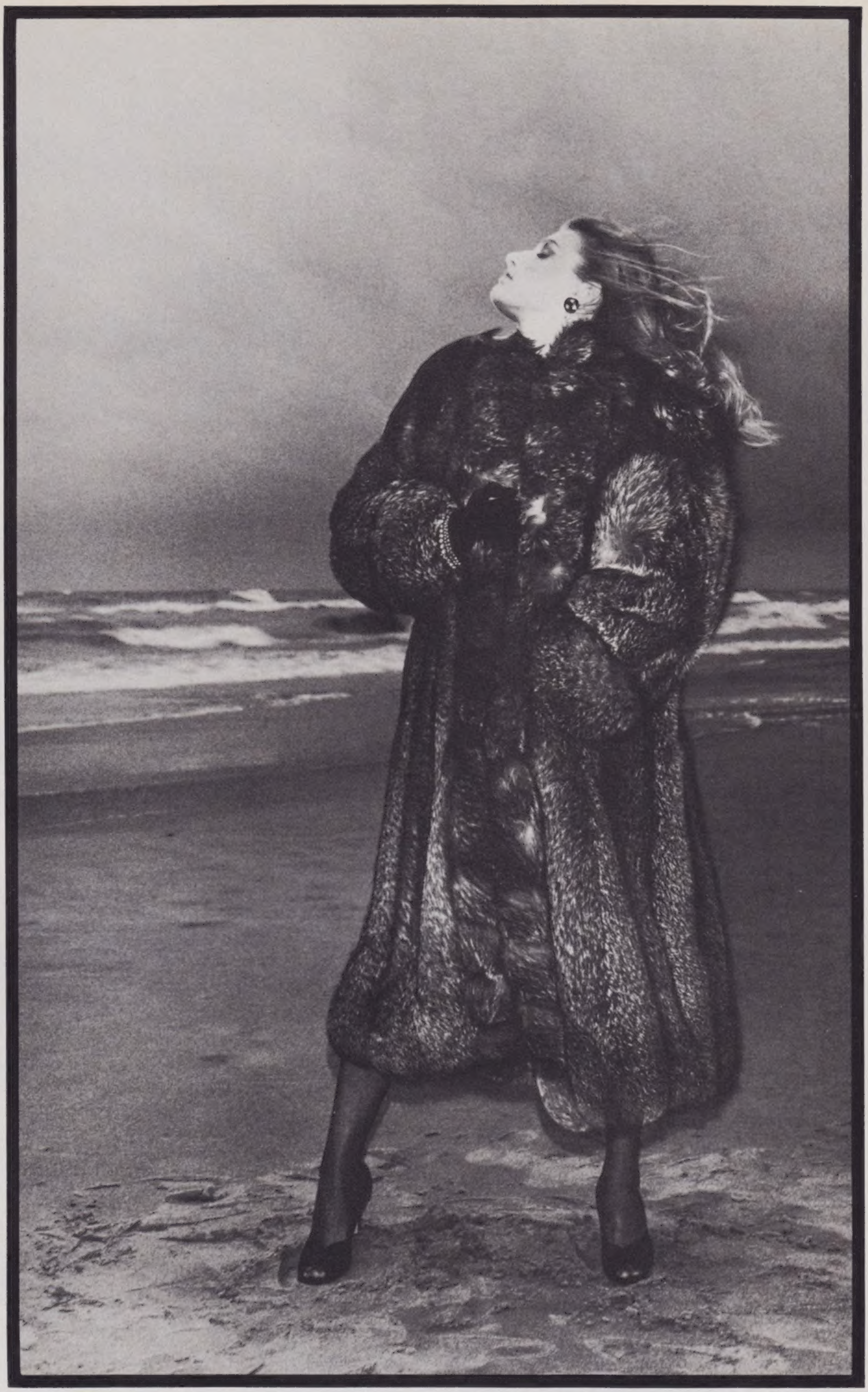

Natural Silver Blue Fox

Coat, from Finland. Timeless elegance begins this fall with a full-length natural silver blue fox coat. Cross-cut styling with tuxedo front and deep, plush cuffs. Yoke back with dimensional shoulders. Designed by Giancarlo Ripa for Goldin Feldman, exclusively for Field's. Fur Salon, Sixth Floor, State Street and Water Tower Place.

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Your Letters

The other side of success

Other than the question, "Is it still a man's world?" the feature article that questioned twenty-one women about their energy, their chosen fields, and their tips for fashion (August, 1983) could have easily been written about, for, and by men.

Men at the top have had one giant advantage over women while climbing up their career ladders—a wife. Wives are very handy to have around to handle night feedings of infants, laundry, dish-washing, house-cleaning, etc. Getting married for a man can be an asset to his career, but a woman has to be either lucky enough to find a man liberated enough to truly split chores down the middle 50/50 as well as a man who will accept the conflicts that a two-career family has or fight over the kitchen chores every night.

I'd love to see a sequel to your "Life at the Top" article that asked "women's questions" such as: How do you handle career conflicts with your mate? Who cooks? Who does the dishes? Who cares for your children, especially if they're sick and need attention at 2:00 A.M.? How do you handle the laundry? Who writes out the Christmas cards? etc.

If all twenty-one of your chosen women answered that all chores were either split or done by hired help, or that household chores were of no concern to them, perhaps all your other readers who are barely living while holding down eight-hour dead-end jobs and putting in another six hours each day running a household without any help*(Continued on page 59)*

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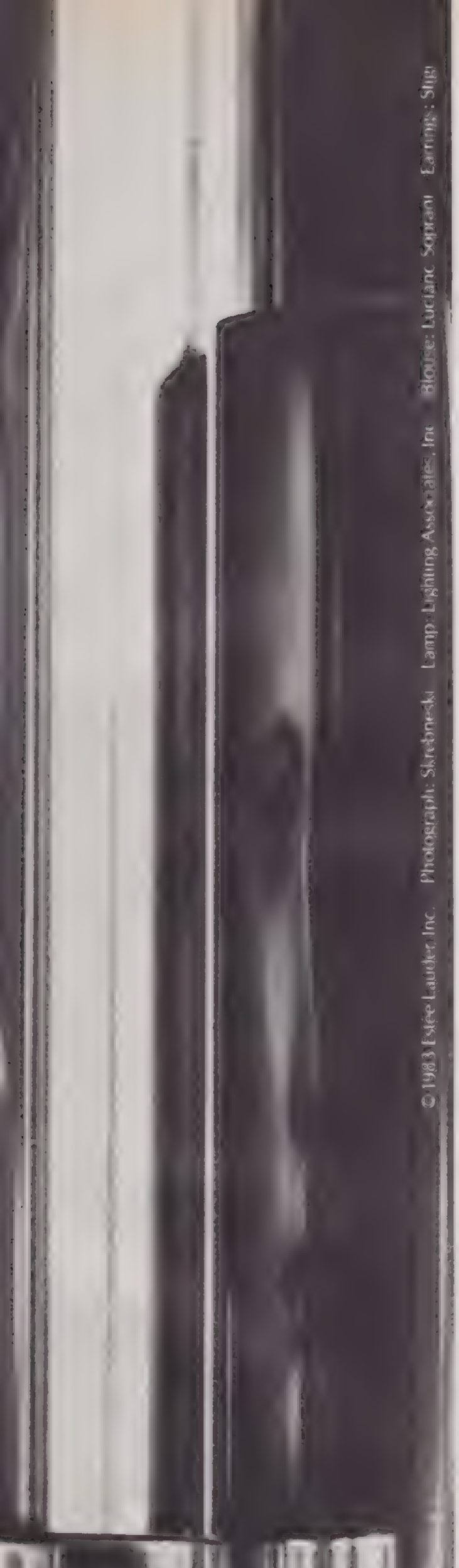

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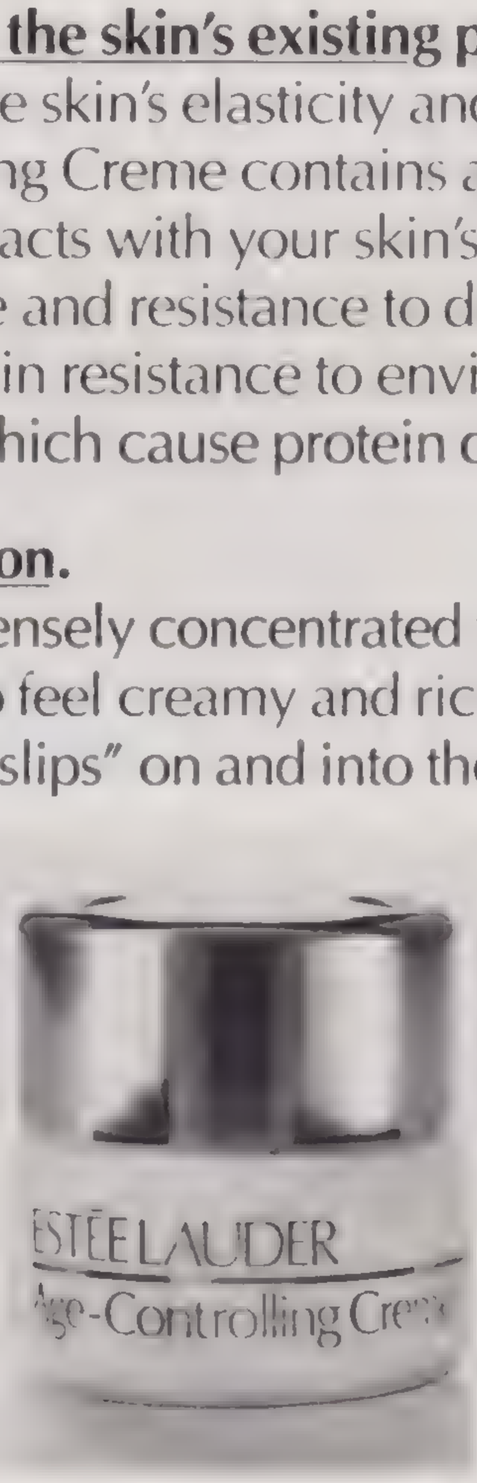

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DES MOINES

YOUR LETTERS

(Continued from page 16)

would catch on that what they're doing is self-destructive.

Maybe it's not in vogue to talk about dirty laundry; but if the women at the top aren't doing it, why not let the peons below in on it? Even Betty Friedan admitted that equal pay was not the answer to all women's prayers.

Successful women have an obligation to tell the truth, and nothing but the whole truth if they're going to tell the story about their trips up the ladder.

Sharon Poidomani
Forest Hills NY

"Earthly" delights

How do you write a love letter to a magazine?

Perhaps like this—should they send me to my maker—what's this, He looks suspiciously like Monet—and we sit in a lovely garden and He says "well, my darling daughter, tell me of earth and the things that made the greatest impressions on your mind," I reply without hesitation, "the movies, chocolate candy, French restaurants, books, The Art Institute, Michigan Ave., Chicago, Marshall Field's, music and Vogue Magazine. Over the years at one time or another, I had to give up many things now and then, but these I always came back to as soon as possible. For friendship, for fun, for information and enlightenment, comradeship, companionship and yes, love."

He smiles and straightens His tie. When He's not looking like Monet, my creator often looks like Cary Grant (that's heaven for you). "Ah, yes," he says, "Vogue Magazine. They do some splendid things there. . . ."

Andrea Piekarczejk
Schererville IN

A plea for cancer research

This letter is in reference to the article on breast cancer which appeared in the August 1983 issue of Vogue. It is tragic that in the United States, a country rich in money and rich in research institutes full of bright, active scientists and physicians, women's main choices of treatment for breast cancer involve the extent of surgery to be performed.

Development of non-surgical treatment, and the eventual prevention of cancer, will not be possible until we can answer one basic question: what causes cancer cells to keep dividing and growing, leading to a tumor mass, while normal cells around the tumor remain in a resting, non-dividing condition? Yes, scientists are working hard on this problem. However, perhaps women are not aware that as scientists we must spend a major part of our time writing lengthy applications to the government for money to continue research for three to five years at a time. The amount of money that the government spends on basic medical research is negligible when compared with the cost of even one nuclear missile. We can find better ways of treating and preventing cancer if we are allowed to spend our time more productively, in the laboratory.

Scientists should not constantly have to justify doing basic research; of the hundreds or thousands of dollars that most Vogue readers probably pay per person in taxes every year, the government spends less than $10 per year per person on cancer research. Basic medical research is, by definition, a learning process, and scientists in non-profit research institutes do not have money to use to further the campaigns of Representatives and Senators who might have an understanding of the long-term commitment necessary to perform good research. Therefore, the only way that basic medical research will get the attention it deserves in Congress is for all of us, who will be affected by cancer directly or indirectly, collectively to put our foot down and insist that our health is a priority, by writing to our representatives and talking to them at every opportunity, making them face voters who are asking "How are you using my tax dollars to bring us closer to understanding and eventually curing and preventing cancer?"

Jane E.R. Potter, Ph.D.
The Jackson Laboratory
Bar Harbor ME

What's cookin'

For years I have been following Vogue's excellent NYC restaurant reviews in "What's News/People Are Talking About."

What a disappointment not to find this feature carried in the August issue. What happened? I trust your magazine is not dropping one of your best and most useful features!

R. Cryer
Greenwich CT

EDITOR'S NOTE: *No, we're not! The Omnivore—a monthly food column by Barbara Kafka—will include restaurant news, reviews.*

Going by the book

Regarding your August issue, "Gee Whiz! the eternal appeal of Oz"; Ms. Medwick needs another trip down the Yellow Brick Road. Dorothy's feet were ensconced in The Ruby Slippers (not silver) after her house dropped on the Wicked Witch of the East. Perhaps Ms. Medwick needs some of the Scarecrow's straw. . . . Waiting for the tornado.

Judith L. Rowcliffe
San Francisco CA

AUTHOR'S REPLY: *Happily, I've made one more trip to Oz than has Ms. Rowcliffe. Although Dorothy did indeed wear ruby slippers in Hollywood (in the 1939 MGM movie "The Wizard of Oz"), in humbler book-bound Oz, she wore silver shoes, according to L. Frank Baum's original text. As to Ms. Rowcliffe's second point—we could probably all use a bit more straw, nowadays.*

Wrong foot forward?

I feel compelled to call your attention to what seems to be an inconsistency of attitude in your recent features. Side by side in your magazine have been features of health and fitness and fashion spreads of wobbly stiletto-heeled shoes. Are we to follow the role models you present us by working to achieve strength, endurance, and equality with men only to retreat to our old vulnerability by hobbling ourselves with such impractical footwear?

Personally, I won't wear any shoes in which I cannot run or fight. I would appreciate seeing shoe offerings which are more sensible. Thank you.

Margaret Manzi
Poughkeepsie NY

Move for Mackinac?

Although I enjoyed your article in the August issue on Mackinac Island, you need to get out your atlas and correct your "facts and figures" (page 251). Mackinac Island is located in the Straits of Mackinac where Lake Huron meets Lake Michigan, not Lake Superior. . . .

Lynn M. Hoopingarner
Brooklyn NY

EDITOR'S NOTE: *Andrea Chambers, in her article on Mackinac, located the island correctly; somehow it strayed in our travel-details box.*

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People are talking about...

SIGHING FOR THE '60S: checking in on a lost generation

The cries of protest have become mutters of rationalization as the 'sixties generation, now in their mid-thirties, accommodate themselves to the "real world": acquiring property, getting divorced, practicing law (corporate, not storefront), acting (TV, not Shakespeare), making it or not making it, looking back with nostalgia at their earlier, purer selves and wondering what happened ... and, of course, making films about same.

Among the recent spate of films by and about this most acutely self-conscious generation, the clear winner is Lawrence Kasdan's *The Big Chill*, a wickedly funny yet compassionate comedy about the director's peers. Kasdan, who wrote *Raiders of the Lost Ark* and directed the witty, neo-*noir Body Heat*, has certainly "made it"; and *The Big Chill*, which he co-wrote with Barbara Benedek, is a sort of "gone-Hollywood" version of *The Return of the Secaucus Seven*. The former University of Michigan housemates who assemble to mourn the passing of their buddy Alex were probably never the hair-shirt radicals that John Sayles's aging hippies surely were. It would be hard to imagine the group's host, the dashing Dixiecrat played by Kevin Kline, ever sitting-in at a lunch counter; or the rueful lawyer played by Mary Kay Place getting busted; or the *People* Magazine reporter (Jeff Goldblum, marvelous) writing political graffiti; or the TV star played (brilliantly) by Tom Berenger confronting a cop for anything more than a speeding ticket. One suspects that for this group, with the possible exception of the suicidal Alex, social disenchantment was simply another extracurricular activity.

What isn't hard to imagine is that this extraordinary circle, which also includes Glenn Close as Kline's doctor wife, William Hurt as a maimed Vietnam vet, and Jobeth Williams as the plaintive housewife who was once everybody's sweetheart, were once intimates, sharing hopes and jokes, drinking and eating habits, and disagreements in a way that makes their coming together after so many years of estrangement all the more uncomfortable.

In the course of a highly charged weekend, they reach out and recoil almost simultaneously, picking up lost threads, seeking reassurance, trying, with varying degrees of success, to change direction. The mood of irony is sustained by a rock/Motown score that keeps our heads tuned into the frequency of the 'sixties.

Ultimately *The Big Chill* is not so much about lost ideals as about lost time: the running out of options, most dramatically emphasized in Mary Kay Place's funny-sad last gasp pitch for motherhood. Nothing reminds us of the progressive narrowing of our own lives so much as running into those with whom we once shared the sense of infinite possibilities—which may be why people avoid reunions. Yet within this bleakest of epiphanies, Kasdan mounts a touching, ironic, even exuberant testament to the revivifying power of friendship.

With the formalized grace of a square dance, people pair off, then return to the center for the communal ritual of drinking and drug-taking. Recriminations rise to the surface, yet sometimes the guarded looks and conversational lulls say even more, and it is no accident that they end up confessing more easily to a video camera than to each other.

The performances are so strong and so organically intertwined that the characters emerge as equals, subordinating their egos to the group rhythms. If anyone stands outside, it is Alex's weirdo girl friend (Meg Tilly), and Alex's ghost, mocking the merrier moments with unanswerable questions.

Two other laments for the loss of youthful idealism, *Purple Haze* and *Windy City* (the latter due the first of the year), also share maudlin buddy plots in which heroes mourn the death of a best friend. There (or almost) the similarity ends: *Purple Haze*, an independent film made by David Burton Morris and written by Victoria Wozniak, is a sensitive, finely tuned drama about the alienation of a 'sixties hippy undergraduate from his Midwestern family, treating the two sides with more balance than would have been possible then.

Peter Nelson is wistfully handsome as the flower-child hero, but the real revelation is Chuck McQuary as a rediscovered high-school pal, an ex-fatty turned speed addict. The gallant quirky McQuary brings a lump to our throats from the very first and never lets loose of our emotions for the rest of the film.

Windy City drags the prepossessing actor John Shea through a howlingly silly story of a writer *manqué* and his Sunday-football cronies, all suffering from premature midlife crisis and the (also premature) dying of their friend (Josh Mostel). About this tearfully protracted demise, the less said the better. We know that men are making up for years of John Wayne stoicism, but this is ridiculous!

Given the heavy emotional investment in the bonding theme, the female "love interest" takes an inevitable back seat. Newcomer Kate Capshaw, with her halo of curly blond hair, is a knockout; but whether she has personality or talent, only future films will tell us.

—MOLLY HASKELL

Who can you trust over thirty? *The Big Chill*'s cast of friends, quasi-lovers, and strays who stayed: (*front row, from left*) Kline, [illegible] Goldblum, Williams; (*back row*) Close, Berenger, Place

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PEOPLE ARE TALKING ABOUT...

MOVIES

ACTING ON THE EDGE...

Barbara Sukowa

They make an improbable pair, Gunter Lamprecht and Barbara Sukowa, the stars of Rainer Werner Fassbinder's improbably massive masterpiece *Berlin Alexanderplatz*. Set in pre-Nazi Berlin, this fifteen-hour film was originally made for German television in 1980 and is now being shown in movie theaters, in installments, here. It's cumulative effect is unique and wrenching, far from the grabby spectacle of an American mini-series. Stanley Kauffmann, writing in *The New Republic*, put it best: "Fassbinder committed an act of mind-opening aesthetic imperialism, claiming the same time-territory for a film that we would give [a] novel."

Here Lamprecht and Sukowa are sitting around a breakfast table in a New York hotel. Lamprecht is a sturdy chain-smoking fellow with a large, encompassing face that could belong to either a pug or a wise man. Sukowa is a delicate un-Germanic beauty with a worldly Champagne laugh. They're fun. "Every morning, at 7:30, Gunter is here—coming to breakfast—after going to bed whenever," she says, lazily buttering an English muffin as the hour nears eleven. Lamprecht admits, through an interpreter, that he is "not one to miss anything."

As Franz Biberkopf, a man in control of neither his world nor himself, Lamprecht, with his battered (and battering) body, becomes the film's central image. His eyes are thickly lidded. His lower lip juts forth in rage or confusion. He bites his women, then smotheringly hulks over them as he makes love. (He put on fifty pounds for the role.) When he's happy, his heavy face lifts into a wide, tragic, sucker's grin.

Lamprecht calls *Alexanderplatz* his life's work. To keep his concentration during the eleven months it took to shoot the film, he insisted on isolating himself while away from the set—enraging his unusually paternal director. "Fassbinder developed a certain jealousy," the interpreter relates, "because he could not control Lamprecht. He was not one of Fassbinder's group. He was neither homosexual nor in any way disturbed. [Here, Lamprecht taps a finger on his temple.] After the film was shot, he told Fassbinder that he would not like to see him again for the following two years."

Sukowa had an easier time of it (and went on to play the title role of Fassbinder's *Lola*). In *Alexanderplatz*, she is Mieze, the ingenue with whom Franz falls in love during the final third of the film. The camera distorts her pretty face, twisting her nose and lips. Her hair bobbed, her body shapelessly clothed, she's a scrap heap of sexualities. "It was a very fashionable time for boyish girls, or childlike women," says Sukowa. "And I like that sliding border between man and woman and child. I got a good feeling for that during the film."

Neither Sukowa nor Lamprecht has seen the entire *Berlin Alexanderplatz*. Sukowa was out of the country shooting another film when it was first shown on German TV, and has seen only portions since. Lamprecht has refused to see the complete film, saying he needs to "win a certain margin" before he can go back to it. But he did sit in on a New York screening. "I was in the *Kino*, in the cinema," he says haltingly in English. "With the peoples, the audience.... Big success. I'm happy." —BRUCE HANDY

Gunter Lampre

TALKING WITH TWO OF THE STARS FROM RAINER WERNER FASSBINDER'S IMPROBABLY MASSIVE MASTERPIECE *BERLIN ALEXANDERPLATZ*

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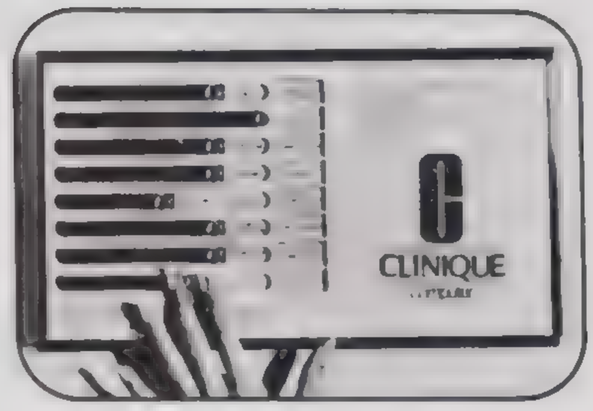

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HOCKNEY SETS THE STAGE: crowd pleasing by design

Hockney Paints the Stage; Walker Art Center, Minneapolis, MN; November 20 through January 22. One often hears that this is an age of specialization, yet David Hockney has made himself one of our best-known artists by shifting restlessly from medium to medium. Two decades ago, he made his mark as the brightest of Britain's bright young hopefuls, an irreproachably serious painter in the modernist tradition. Then he began to show his travel sketches, colored pencil portraits of places and people dashed off in a quickly elegant and—above all—accessible manner. By then, Hockney had nominated himself a leading spokesman for the idea that art should make immediate sense to anyone who takes the trouble to look at it. Modernist obscurity was out, traditional virtues were in. Hockney took this position more than a decade before the current, phenomenally popular revival of figurative painting.

Next, Hockney revealed himself as a photographer, exhibiting often brilliant Polaroid prints of his travels—"holiday snaps," as he calls them. In the last few seasons, these photos have blossomed into composite images of ever-increasing complexity, some of them requiring dozens of Polaroid prints. And all during this period, Hockney has worked as a set designer, a facet of his career celebrated in this exhibition.

A painter addresses the members of his audience one by one. The set designer works very differently—drama is spectacle, and the spectacular must be shared in public. Successful sets and costumes reinforce the playgoer's desire to be part of a crowd. This is where Hockney's command of modernism's supposedly obscure and elitist tradition is at its surest.

The show is filled with stylish remembrances of Matisse and the Fauves—sinuous, simplified outline and flurries of hot color. For Diaghilev's *Parade*, Hockney presents his version of Picassoid Harlequins and Pierrots. Though the Halloweenish "Two Bats in the Garden" *(right)* owe something to the funny papers, they also recall the lighter moments of German Expressionism. Working for the theater, Hockney treats modernism's heritage of difficult imagery as so much raw material to be transformed into highly polished crowd pleasers.

Artists' sketches for the stage are often as dull as an architect's blueprints. Hockney's count as works of art in their own right, thanks, it would seem, to yet another of his accomplishments—his skill as a book illustrator. Hockney approaches plays and operas, books and poems, as if they were personal—and very private—favorites. The images in this exhibition could, in fact, be seen solely as page-sized illuminations of printed texts. That they work so brilliantly at the scale of the stage is a sign of Hockney's unique ability to reconcile the public and the private impulses in the art of our century. —CARTER RATCLIFF

Drawing on the Fauves and the funny papers—David Hockney's set designs. Above: "Two Bats in the Garden," 1980

Collection of the artist

LOST HORIZONS: *the lure of Aztec art*

Art of Aztec Mexico: Treasures of Tenochtitlan; National Gallery of Art, Washington, DC; through January 8. The art of North and South America's great Indian cultures often seems to drift free of history, as distant in time as its images are elusive in meaning. Thus it comes as a shock to realize that the development of Aztec art intersected abruptly with a major episode in the history of the West—the Spanish conquest of Mexico. Early in the fourteenth century, the Aztecs settled the site of present-day Mexico City. In 1521, the conquistadores arrived, triumphed, and brought to an end an astonishingly rich artistic tradition.

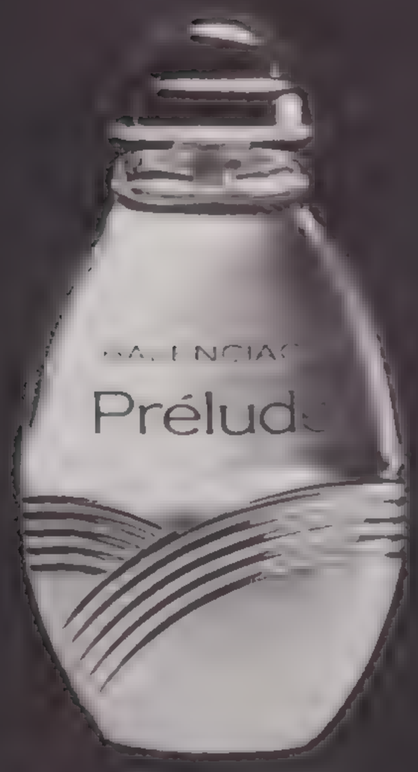
Many sculptures and carvings were destroyed, many were shipped to Spain. Over the centuries, the art of the Aztecs found its way into museums and private collections all over the world. Now the National Gallery has assembled the most extensive exhibition of Aztec artifacts ever to be seen in the United States. The most familiar images from Tenochtitlan, the Aztecs' capital city, are low-relief stone carvings—stylized feathered figures in symmetrical poses, intricate geometrical hieroglyphics, abstract evocations of the broad leaves and lush blossoms of central Mexico. These are the forms that come to mind at the mention of Aztec culture—the best-known but not the most powerful.

The finest works in the show are fully volumetric treatments of animal and human form. These sculptures—some modeled in clay, others made of stone—are as stylized in their way as the low-relief carvings. A coiled rattlesnake, with its angular turtle-like head, is an essay in arcing line and curving plane. An air of intellectual precision about the piece reminds one that the Aztec calendar shows a mastery of advanced mathematical calculation. Yet this rattlesnake has a convincingly organic presence. It is undeniably alive, alert, *there*, as is the figure labeled "Seated Canine," a doggish creature that raises its head in a remarkably distinctive gesture.

The greatest surprise offered by this exhibition is its emotional range—from the tension, the incipient violence of the coiled rattlesnake to the plaintiveness of the sitting dog. In between comes the half-human, half-avian image of a man in a bird mask. His face is calm, almost friendly, yet he looks out from the open beak of a voracious predator—and thus he serves as an effective emblem of a culture as approachable as it is enigmatic. —C.R.

Not for the birds: "Eagle Warrior," detail

Proyecto Templo Mayor, Mexico, D.F.



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PEOPLE ARE TALKING ABOUT...

ART

DESIGN: Eiko Ishioka's bewitching eye

Eiko Ishioka is a Japanese art director who can bewitch in any medium: television, posters, book jackets, stage design. Her work reminds me of the color red; it is strong with mystery and sharp with nuance, the way a red can be bold but secretly shy.

Throughout her career, Eiko has collaborated with other celebrated Japanese artists, from fashion designer Issey Miyake to film director Akira Kurosawa. Always terrifically sought after, Eiko once received a call from Faye Dunaway: "I've heard a lot about you and I'm interested in working with you. Could we get together?" One result was a TV commercial for Parco, a Japanese conglomerate, in which Faye Dunaway seduces and eats a hard-boiled egg. "We shot it without rehearsals because I wanted to have Faye Dunaway playing Faye Dunaway. Ten takes and ten eggs later we had what I was looking for."

As with so much of Eiko's work, the image speaks for itself. In *Eiko by Eiko* (Callaway Editions)—a luxury of two thousand illustrations (one shown *above*) and fifteen tributes—she speaks about her work and gives those memorable pictures a magnificent immortality. —D.B.C.

BOOKS BOOKS BOOKS B

LOVE VICTORIAN-STYLE

"The literary couple," Elizabeth Hardwick wrote, "is a peculiar English domestic manufacture, useful no doubt in a country with difficult winters. Before the bright fire at tea-time, we can see these high-strung men and women clinging together, their inky fingers touching." This description, of novelist George Eliot *(left)* and literary journalist George Henry Lewes, though they never married, is not far from our idealized notion of marriage today: two independent minds side-by-side, sheltered in a nest built on mutual respect and inspiration. In *Parallel Lives* (Knopf), eminent literary critic Phyllis Rose analyzes five Victorian relationships—giving an illuminating peek at social and literary life in England over a hundred years ago.

To wealthy, good-looking Jane Welsh, schoolmaster Thomas Carlyle was the one man who loved her for her brains. Yet after the wedding he took to his work, leaving her to fend off pesky neighborhood roosters and pour tea. John Ruskin, spoiled boy-genius, married Effie Gray for her vivacity and beauty, only to find on their wedding night that he was repulsed by her body. Charles Dickens married Catherine Hogarth and began writing novels of domestic bliss. As she grew fat and lazy, his plots became grimmer; in a Victorian "mid-life crisis," he left her. John Stuart Mill, bachelor, found intellectual, emotional, and surprisingly chaste happiness with the married Harriet Taylor (dubbed "Platonica" by Carlyle)

Whether damaged by Victorian strictures or fighting to be free of them, the Carlyles, Ruskins, and Dickenses encounter pitfalls that exist today—and support Rose's theory that legal marriage "still displaces too many other possibilities in our culture." Rose's portrait of our still most sacred institution is entertaining, thought-provoking, and strangely premonitory: "Perhaps someday," she concludes, "our descendents, looking back at us from a marriage-less, anarchic . . future, will find our attempts to parallel lives deliciously quaint."

—J.McC.

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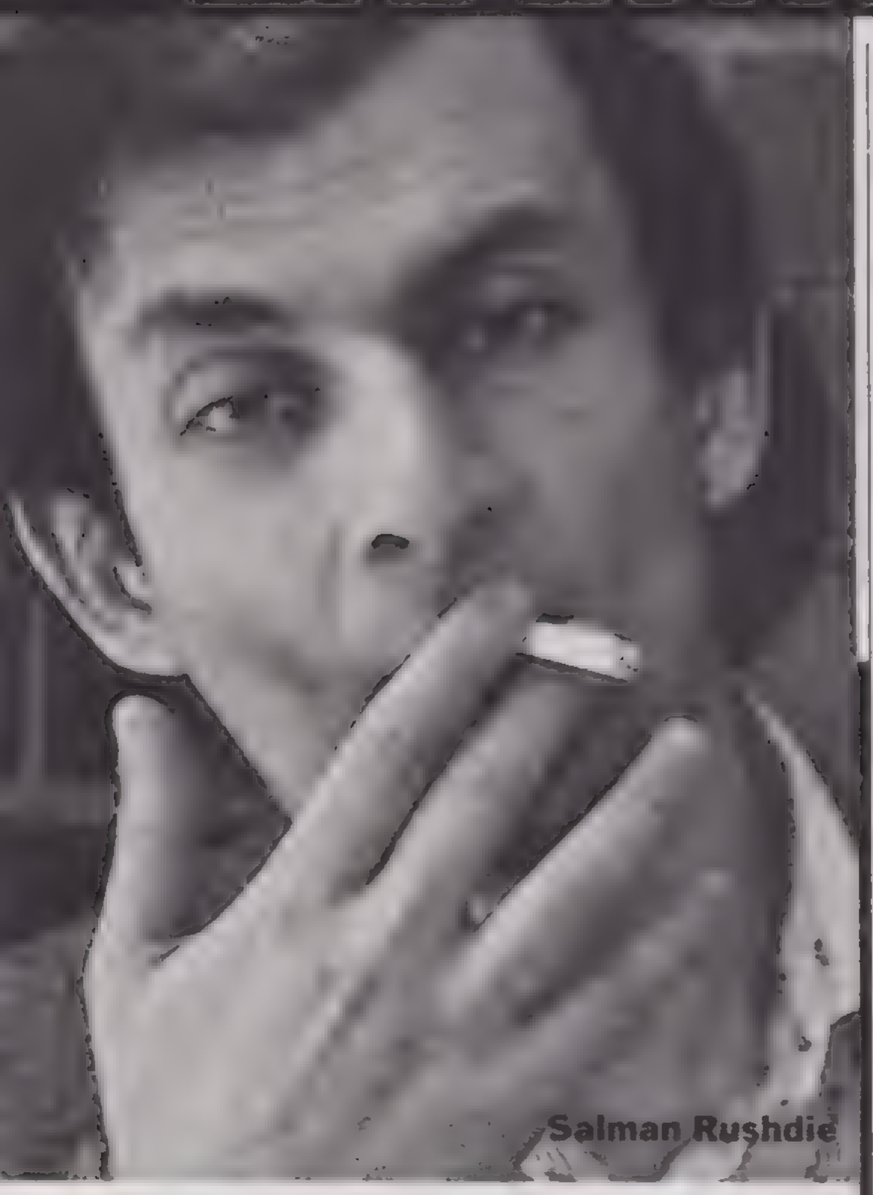

Salman Rushdie

Forget about "promising" young writers for the moment: Salman Rushdie, the India-born, London-bred novelist whose first book, *Midnight's-Children,* was published to wild acclaim two years ago, fulfilled his promise before we ever knew he had any. His new novel, *Shame* (Knopf), reveals the writer in sure control of his extravagant, mischievous, graceful, polemical imagination. *Shame* is the work of a man who is properly (for one who straddles two cultures) a political realist, one who knows that fantasy can be disguised rage. His new book is proof, if we needed more, that the style of magical realism perfected by Gabriel Garcia Marquez in *One Hundred Years of Solitude* has a vital present as well as a past.

Shame is fiction as archaeology, as prophecy, as fairy tale. It is an expedition into no-time (our time), no-place (our place), as familiar and deceptive a landscape as Alice's underground. "My story," explains Rushdie's loquacious but invisible narrator, "my fictional country exist, like myself, at a slight angle to reality. I have found this off-centering to be necessary . . ." The narrator-timekeeper complains that the story keeps getting away from him ("How time flies!") as he leads us through the not-so-fictional maze of his invention. Where are we? In Pakistan? England? Mecca? Bethlehem? It doesn't matter, they are all outposts of *sharam,* the country of shame.

"Once upon a time"—watch out, Rushdie would caution us, fairy tales are dangerous—there was a girl-beast who harbored her family's shame, until it broke out to destroy them. . . . Once there was an upside-down man who saw hell where heaven should have been; he was a shameless man. *Sharam,* shame—the word is untranslatable, especially to those of us "living in the aftermath of the death of God and of tragedy"; but it has to do with honor and with pride. "Between shame and shamelessness lies the axis upon which we turn; meteorological conditions at both these poles are of the most extreme, ferocious type. Shamelessness, shame: the roots of violence."

The girl-beast's name was-is-will-be Sufiya Zinobia Hyder, known in her peculiar married life as Mrs. Shakil (the Shakil-Hyder transformation is hideous to behold). Her husband, the upside-down man cursed with a vision of the end of the world and the knowledge of his own peripheral nature, is the absurdly named Omar Khayyam Shakil, a man magically born to three mothers who snip the threads of his fate. (His fate is, of course, *sharam.*) There is Raza Hyder, Sufiya's father, "Old Razor Guts," who cries too easily for shame; and his poor wife, Bilquìs, whose own father was destroyed in a fire-wind that blew off her eyebrows forever and left her wandering naked in the mythical city of her aspirations, "a woman who was unclothed by change, but who wrapped herself in certainties." There is the debauched, reformed Iskander Harappa, "Al Iskander the Great," and his wife Rani who, with the ruthless patience of a Penelope, weaves eighteen miraculous shawls depicting her husband's sin, her shame. . . .

"RUSHDIE'S NEW NOVEL, *SHAME,* REVEALS —AGAIN— THE WRITER IN SURE CONTROL OF HIS EXTRAVAGANT, MISCHIEVOUS, GRACEFUL, POLEMICAL IMAGINATION"

A world of crimes and contradictions, monsters and sleeping beauties, Machiavellis and angels—and whenever it reminds us of the world we know, the narrator assures us that

> I am only telling a sort of modern fairy tale, so that's all right; nobody need get upset . . . . No drastic action need be taken, either.
>
> What a relief!

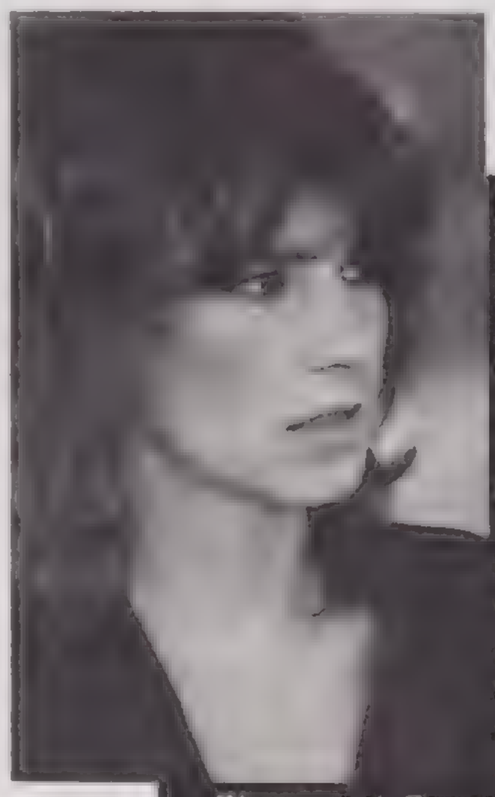
Like Marquez, like Kundera, Rushdie counts on fantasy to get him out of a fix. One minute he seems to be making accusations—his wartorn "Peccavistan" (that is, I-have-sinned land) is never far from Pakistan; but who would think to arrest an author, ban a book in which the only frontal assaults are made by the miraculous against the mundane?

The ethereal vending machine:

> Imagine shame as a liquid, let's say a sweet fizzy tooth-rotting drink, stored in a vending machine. Push the right button and a cup plops down under a pissing stream of the fluid. How to push the button? Nothing to it. Tell a lie, sleep with a white boy, get born the wrong sex. Out flows the bubbling emotion and you drink your fill . . . but how many human beings refuse to follow these simple instructions! Shameful things are done: lies, loose living, disrespect for one's elders, failure to love one's national flag . . . and they are done shamelessly. Then what happens to all that unfelt shame? What of the unquaffed cups of pop? . . . I submit, it is siphoned off by the misfortunate few, janitors of the unseen, their souls the buckets into which squeegees drip what-was-spilled . . .

And there you have it—martyrdom, something East and West can share. Yeats's strange beast, slouching towards Bethlehem, comes face to unmuzzled face with poor Sufiya Zinobia, traveling on all fours toward her destiny and the world's. And we readers? Rushdie twirls us three times and leaves us giddy with revelation at the precipice where reality drops away. With a civilized bow, he steps backward and disappears into the mind of Raza, Rani, Bilquìs, the three fairy-tale mothers, Iskander the demon lover . . .What a way to go!

—CATHLEEN MEDWICK



Mary Robison's *short stories are short, subtle and substantial; and "An Amateur's Guide to the Night," her new collection of thirteen stories, demonstrates this tight control over her work. Robison's characters are charged by confusion—not the overwhelming kind but the kind that you feel before your eyes become adjusted to the dark.*

Bluey and Greer are brother-and-sister twins, who misconstrue their attraction to one another as a fantasy; a thirty-five-year-old Mom and Lindy, her teen-aged daughter, pretend to be sisters and go on double dates; Ed and Angela's daughter comes out of her room only for chocolate mousse and her analyst—these are people accustomed to living in the dark. There would be almost no hope here, no relief, if it weren't for the terrific force of Robison's prose. Her ironic sense of detail bursts from every sentence. Her voice is strong in all the pieces, yet she herself is silent, leaving a string of odd and interesting characters behind.—D.B.C

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PEOPLE ARE TALKING ABOUT...

BOOKS

OZ ON ISRAEL: "WHAT WILL BECOME OF US?"

Amos Oz is best known in America as one of Israel's foremost novelists and writers of short stories—dramas of tangled motives, savage acts, languid withdrawals into madness. His latest book, *In the Land of Israel* (Harcourt Brace Jovanovich), is not fiction but a series of interviews that unveils a country as conflicted as the characters Oz creates. He has traveled throughout Israel and the West Bank asking every kind of person: "What will become of us? What can be done?" The answers he receives are passionate, urgent—sometimes militant. Perhaps it's his patience, perhaps his fame as a leader of Israel's peace movement, but somehow Oz draws the dreams and fears out of everyone he meets.

Oz himself is a very special type of Israeli: he lives on a kibbutz. The kibbutzim—communal farms—are perhaps the last stronghold of the utopian socialism that inspired Israel's founders. Oz has a touching sympathy for dreamers, and he aches over Israel's loss of innocence. Oz's country is taut, anguished, with tensions coming from within as well as from without. Jews and Arabs have distrusted each other for decades; now there is distrust, even hatred, among the Jews themselves—between the Ashkenazim (Europeans) and the Sephardim (mostly, in Israel, from North Africa), between the orthodox and the secular.

Oz longs for peace to come to Israel but offers no clear route to its attainment. Yet a country can't live in struggle forever. An Arab from the West Bank, who implores Oz to "write from your heart," makes a parable: "The situation between the Jews and the Arabs here [is] like two people sitting on a roof stuck tight together. Either they'll fall from the roof together, or they'll be careful."

—MARION ASNES

TIME TRAVELING: *to heaven and back*

Photos and myths appear to have very little in common, but they both can give us haunting images of remote places. Rainer Fabian and Hans-Christian Adam's *The Masters of Early Travel Photography* (Vendome) is a splendid book which takes us to the ends of the earth as seen through the lenses of primitive cameras and the eyes of their often eccentric owners. Since film was slow, images had to be composed carefully so that they attain a timeless, almost surrealistic quality. Such is the Japanese "Human Pyramid," anonymous c. 1890, (*right*): an incredible composition of utterly still acrobats with interwoven limbs, wearing only loin cloths but holding out large fans as the last touch in improbability. Elsewhere, a Turkish locomotive apparently dropped from the sky onto the edge of an embankment and watched by a seated man wearing a fez and a frock coat, looks just like a Magritte; while the three robed figures crouching *(Continued on page 90)*

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PEOPLE ARE TALKING ABOUT...

BOOKS B

(Continued) motionless in front of an Egyptian pyramid define a space not unlike Tanguy's. As if that were not enough, the book unfolds image after image of an irrevocably buried world: Indian princes bejeweled from top to bottom stare at us, exotic and remote; a half-naked tribesman holding an opium pipe leans against a life-size stone camel on the road outside Bejing; newly freed Brazilian slaves sit, majestic and melancholy, before the camera; and all enrich our knowledge of mankind.

With Diane Wolkstein and Samuel Noah Kramer's profusely illustrated *Inanna, Queen of Heaven and Earth* (Harper & Row), we go back to the beginnings of myth. Although the songs and stories of the Near Eastern goddess Inanna are now almost four thousand years old, they answer to that most modern of preoccupations, the nature of woman. Ruler, wife, lover, redeemer, Inanna encompasses all the aspects of the Great Goddess while remaining firmly connected to the fertile earth. In triumph and humiliation, in ecstasy and anguish, we follow her through heaven, earth, and the Underground. She lives, she dies, she is reborn. She protects the city and the crop, argues with the God of Heaven. Powerful, powerless, lusty, and motherly, she is life itself, a force whom all worshipped. Gods, by their very nature, must be larger than man, but Inanna goes them all one better: more than just a heroic figure, she is the feminine unconscious incarnate.

Rescued from the oblivion of cuneiform tablets by Kramer, the myth has been brought back to vibrant life in Wolkstein's precise yet lyrical rendition. *Inanna* is that rare treat, a text to be added to the small but crucial shelf of indispensable books. —OLIVIER BERNIER

Telling tales out of school...

Terry Jones, in person, is neither silly, lewd, nor inclined to transvestism. As he is one-sixth of England's Monty Python (in the group's latest film, *The Meaning of Life,* he plays the notorious Mr. Creosote who eats until he literally, and revoltingly, pops), you might expect, at the least, some tongue-waving. Instead he's shy—presumably for the very reason that everyone he meets expects him to be such a rollicking buffoon. He's a very literate man—in fact, a scholar.

His first real book, aside from Python spin-offs, was *Chaucer's Knight* (Louisiana State), a work that "lifts the lid a bit on the academic Chaucer." According to Jones's research, the exemplary (and dull) Knight of *The Canterbury Tales* is actually a fourteenth-century soldier of fortune with satiric point. "What I resnnt," he says with stockinged feet propped up on a coffee table, "is the way academia is taking Chaucer out of his context—apart, of course, from the bits where he's talking about farts and things. You have to know what these references would have meant to the people of the day. Chaucer was really a very funny bloke."

Jones's newest book, *The Saga of Erik the Viking* (Schocken), should go down a lot more easily with the English departments. Here, Jones has created a scabrous mob of snatch-trolls, sea dragons, and spell-hounds. *Erik* was written for Jones's six-year-old son, Bill, while an earlier, more lighthearted children's book, *Fairy Tales* (also Schocken), was written for his daughter Sally. "Terribly sexist," he admits, "but the children said what they wanted." —B.H.

IN SEARCH OF OUR MOTHERS' GARDENS *(Harcourt Brace Jovanovich), a collection of what author Alice Walker calls "womanist prose," breathes with history. Her experiences as a Southern black woman in the 'fifties and 'sixties are recorded with earnestness and urgency. Walker ("The Color Purple") has written less self-conscious pieces on spiritualist Rebecca Jackson, writer Zora Hurston.* —D.B.C.

LIBBY HOLMAN was a Broadway blues singer (white, Jewish). Her husband, Smith Reynolds (Southern WASP, tobacco heir) was shot through the head after a wild party in 1932. Suicide? "A murder seems to have been committed. But it certainly made a lot of people rich," is how Hamilton Darby Perry sums up his loose, innuendo-filled case against *Libby Holman* (Little, Brown). "Homicide" still gets the pages turned. **—ALLENE TALMEY**

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¡MENUDOMANIA!

CAPTURING HEARTS AND HORMONES

They didn't come from out of nowhere to top the charts. They came from Puerto Rico. And girls in the Hispanic communities of New York, Los Angeles, and Miami have been going into sudden puppy-love convulsions and mobbing hotels with a regularity and abandon unheard of since the Beatles last set out on tour. The object of all this ardor is a quintet of boys, ranging in age from thirteen to fifteen, known as Menudo (roughly translated as "little ones," "small change," or "tripe stew").

In Latin America (where "Menudo is as well known as Simón Bolívar, the George Washington of that region," according to Pocket Books' *Menudo!*), they've been around since 1977; but only in the last year has the group begun to set the junior high schools of North America astir. It's called *Menuditis*. "It's the Menudo fever—Menudomania in English," says Brunilda Torres, proprietor of New York City's Menuditis store, which is entirely and very successfully devoted to gear emblazoned with the grinning, baby-fatted faces of Menudo.

The music, to this critic's ears, is nothing special: some watered-down salsa, some pure *castrati* pop. But, gelding aside, Menudo has discovered a new secret of perpetual pubescence: as soon as any of the boys reaches the danger age of sixteen or so, then, simply, he's out. Miguel, "the thoughtful one," left the group earlier this year; and Ricky, "the comedian," is due to get the boot in January. Yet this alarming loss of loved ones doesn't seem to bother the fans: there's always a new Menudo to die for—a triumph of planned obsolesence.

So far, in America, the group has not made much of an impression beyond the Latino and Chicano communities; but, last August, Norman Lear's Embassy Communications signed a deal for English-language films and television with the "*super cinco*." Lear got interested when he found himself sharing the same hotel with Menudo and was unable to enter the lobby for all the sobbing kids.

The Super Cinco: Miguel (a Menudo no more—too old), Ricky, Ray, Johnny ("the sexy one"), Charlie

The "industry" has been pretty brutal for the child stars of the past. But, according to the custodians of the Menudo image, the five are perfect specimens of the wholesome, "untouched-by-stardom" kid who has cropped up regularly in press releases since Judy Garland and Mickey Rooney supposedly frolicked about the *Andy Hardy* sets. Barbara Brogliatti, a senior V.P. at Embassy, tells of the requisite Menudo pool party where "of course they had a water fight, and then ran around the pool with their mothers yelling at them to slow down." Adds an earnest Miguel speaking of The Rolling Stones in *Menudo!*: "We like their music, but not their form of living. We prefer a cleaner life."

One hopes. There's always the Menudian Sword of Damocles to keep them in line. "They know their stardom is limited," says Brogliatti. "If they screw up, they're out. They know there are nine guys out there waiting." —B.H.

WHAT SHOSTAKOVICH *really sounds like*

Mstislav Rostropovich is probably, by consensus, the world's greatest cellist. Why, then, one might wonder, did he gear down his cello career and, like all manner of virtuosos great and not so great, take up the baton? Especially when one hears tales out of Washington, where he currently leads the National Symphony—a nice touch, at this time, that a political refugee from the Soviet Union should conduct our self-proclaimed "national" orchestra—that Rostropovich has his technical and interpretive limitations as a conductor. He doesn't have a very wide repertory, we hear. He isn't solidly versed in the Germanic classics that make up the core of our programs. He isn't very aware of, or even committed to, vast areas of contemporary music.

All that may be true, or at least have been true, but it doesn't explain why Rostropovich became a conductor, or why he's so wonderful in one area of the repertory. No doubt, he turned to the podium in part because the cello repertory began to seem limited to a man of his wide-ranging imagination. But the main reason was that he felt he had a mission, which was to bring great Russian music to the West.

That he has done, on records and in the National Symphony's gala events. Whatever Rostropovich's all-purpose strengths and weaknesses as a conductor may be, in Russian music he is supreme, a musician who can speak through an orchestra in the most idiomatically convincing and personally riveting of tones.

The most recent recorded documentation of this affinity is his account of Shostakovich's Fifth Symphony with the National Symphony on Deutsche Grammophon. This is not a great orchestra, compared with others that have recorded this score. Rostropovich does not whip up the frenzied excitement of some other conductors, either; and his recording does not attain the heights of hi-fi opulence.

But Rostropovich knew Shostakovich, deeply and intimately. He breathes the Russian folkloristic strains that animated Shostakovich, as well. Rostropovich's interpretation bends and curves with a sinuous passion that more rigid, metronomic readings, bound by the score alone, miss completely. Shostakovich is known for his motoric repetitions. They remain in Rostropovich's vision of the man but softened and, somehow, humanized.

What Rostropovich accomplishes for Shostakovich, so does he for Prokofiev and Tchaikovsky and Mussorgsky and Rimsky-Korsakov and all manner of lesser Russians. One only wishes he had more access to an operatic institution, although he has done concert operas (e.g., Tchaikovsky's *Iolanthe* with the conductor's wife, Galina Vishnevskaya, in the title part), and some of those have been recorded. But Rostropovich is busy enough as it is; and, for all his supposed limitations on a week-in, week-out basis in Washington, his mission to revitalize Russian music for Western ears seems to be in the process of triumphant realization. —DAVID SARGENT

Making the Russian classics sound *Russian*: Mstislav Rostropovich, cellist turned conductor, Soviet defector turned leader of our National Symphony

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NUCLEAR ENTERTAINMENT:

TEMPTING FATE— AND THE RATINGS

Main Street USA in ABC's *The Day After*

We call it thinking about the unthinkable or the fate of the earth or the Big N. It means the end of the world, destroyed by nuclear explosion; and it has pricked our imaginations with its gigantic, sickening thrill ever since Hiroshima. The image of rubbish and tumbleweeds blowing down a bare ruined Australian street in the 1959 movie *On the Beach* still lingers. The more recent *Nuclear War: A Guide to Armageddon*—the BBC's convincing demonstration of the devastation that would follow a bomb dropped on London—still curdles with its coolly narrated, nastily simulated catalogue of primary, secondary, and tertiary blast effects. We are too comfortable with film clips of mushroom clouds and "duck and cover" exercises for Cold War grade schoolers, with the Postal Service's post-nuke plans for mail delivery (to whom, pray?). But seriously now: how do you *really* bring the possibility of global destruction into the living room? And can you *really* turn nukemania into not-for-liberals-only entertaining (yes!) TV that does justice to the bomb's enormity—and doesn't bomb with viewers?

On the theory that nothing could be less threatening than life in Kansas, USA—even life blown to bits—ABC offers *The Day After*, a What If drama airing this month. The dead-end answer (no surprise) is that there is no recovery from such an If. The things that should keep you from fleeing the tube in despair are: (A) we get to see how nice, ordinary, decent people would behave before, during, and after Armageddon in Kansas; (B) the show is directed by Nicholas Meyer, author of *The Seven Per Cent Solution*, whose directorial inventiveness enlivened *Time After Time* and *Star Trek: The Wrath of Khan*; and (C) it stars Jason Robards, who is the sort of compassionate, worldly-wise man you'd want around when the world ends with a bang.

Robards, no lover of TV, took on the role of surgeon Russell Oakes because, as he told director Meyer, "it's better than signing petitions." If life is bleak in simulated detonated Kansas, Robards is equally bleak about the real chances of avoiding nuclear catastrophe. "We're inexorably going in that direction," he says. "So I have to look at the better things . . . my children . . . with nuclear destruction there'll be no history left. None."

Meyer experienced his own symptoms of nuclear sickness unto death during production. "In the research phase, I found myself coming home with flu; what I was learning was making me sick. And later, during the actual shooting—which was uplifting and strangely fun—the cast would talk of having nuclear nightmares. Nukemares, we called them. I think the uplift was a psychological thing: we learned that a nuclear war wouldn't necessarily happen just because we were making this thing."

Meyer doesn't think the show will change anybody's thinking. "Our real problem is a deeply troubling paradox: The very people who ought to be confronting nuclear destruction are so appalled that they can't even look at it. So bombs are given the attributes of God. This is a cautionary tale. A preview of coming detractions."

Others in the cast are John Cullum, Jobeth Williams, and Steve Guttenberg. The teleplay is by Edward Hume, who spent half a year holed up in research with people who should know, including MIT physicist and nuclear expert Dr. Kosta Tsipis and a former missile silo commander. *The Day After* may not change your politics, but it should change the way you watch the evening news.

—LISA SCHWARZBAUM

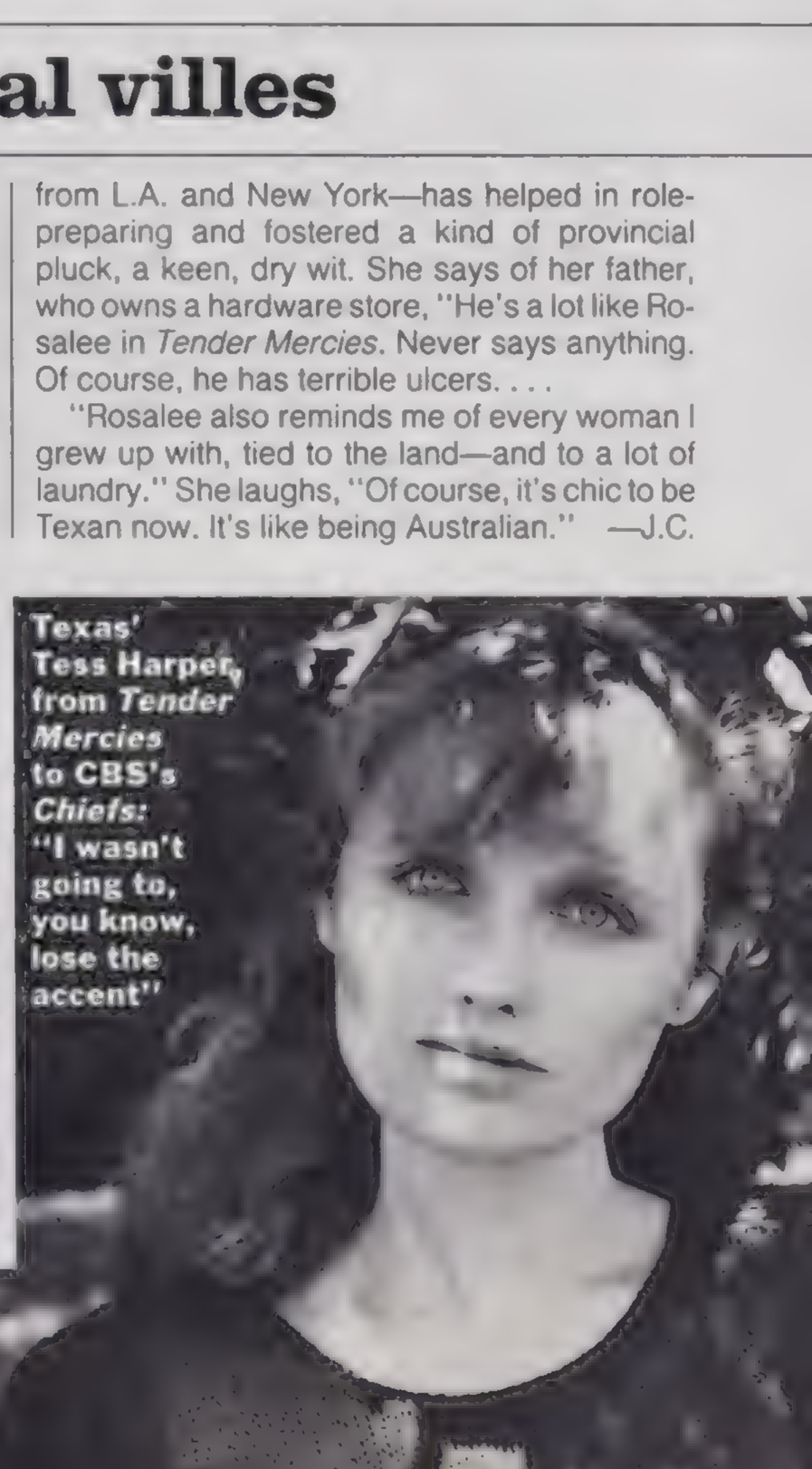
TESS of the rural villes

Just about the time actress Tess Harper decided it was okay to be from rural America ("I wasn't going to, you know, lose the accent"), rural America "arrived" on our stages, on screen. To be "regional" was to be "in." Beth Henley and Marsha Norman each won Pulitzers for their poignant plays about small-town Southern families; playwright Sam Shepard obsessed over the new West; and Robert Duvall won film-goers as a hard-drinking ex-Country and Western singer in *Tender Mercies*. His leading lady: Tess Harper—plucked from regional theater in Dallas to play his placid, stand-by-your-man wife, Rosalee.

Since then, the Arkansas-born actress with see-through blue eyes, who used to work in a bank by day, do theater "for free" by night, has just completed three major films including a role in the upcoming *Silkwood* and two TV specials, one of them *Chiefs*, the CBS miniseries premiering this month. In it, Harper portrays Carrie Lee, the dauntless wife-then-widow of a police chief (Wayne Rogers) who's tracking the mass-murderer of young blond boys in a Klan-infested town. Also in *Chiefs*: Charlton Heston, Brad Davis, Billy Dee Williams.

Tess Harper's off-the-set timing is perfect, too: staying close to home for so long—"safe" from L.A. and New York—has helped in role-preparing and fostered a kind of provincial pluck, a keen, dry wit. She says of her father, who owns a hardware store, "He's a lot like Rosalee in *Tender Mercies*. Never says anything. Of course, he has terrible ulcers. . . .

"Rosalee also reminds me of every woman I grew up with, tied to the land—and to a lot of laundry." She laughs, "Of course, it's chic to be Texan now. It's like being Australian." —J.C.



Texas' Tess Harper, from *Tender Mercies* to CBS's *Chiefs:* "I wasn't going to, you know, lose the accent"

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Special Effects

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COVER LOOK

Brooke Shields, above and on our cover, model and Princeton University undergraduate with an unmistakable attractiveness all her own—photographed here by Avedon. Her makeup: eyes/lips strongly in focus, cheeks barely colored—the effect, a soft meld of yellowed browns. The makings of a look like this—from Christian Dior: Brun Electra eyeshadow, Pollen blush, Karkadé lipstick gleamed with golden Fabuleux lip gloss. And, to "finish" the mood: Dioressence Esprit de Parfum—livelier than perfume, "richer" than eau de toilette. Hair, Suga of Suga Salon, NYC; makeup, Lydia Snyder. Fiorucci sweater; Stephen Sprouse coat. James McCullough earrings, about $24. Details, stores, last pages.

As the holiday crush begins,

keeping your energy, your looks going strong can be a real problem. What many women rely on for extra "support" at this time of year: professional beauty treatments that can give skin and hair a boost, help get you through the rounds of parties, shopping, personal and professional appointments with the confidence that you look your best.

One group of salons long known for their focus on the relaxation, the "refueling" that's an important part of salon visits, yet also geared to getting busy women in and out on time: Elizabeth Arden Red Door salons, where you can have your makeup done by a pro, receive an individualized lesson in an hour; come in for a facial plus manicure and pedicure at 9:00 AM and be out by 11:30. A nice touch: their gift certificates, usable at any of the twelve salons across the country, including the newest in Dallas. (For a salon directory, write Elizabeth Arden, Dept. V-11, 55 East Fifty-second Street, NYC 10022.)

Newest makeup "balance": bolder, deeper eye and lip shades, with paler, always-matte foundation

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- A fragrance *objet* for collectors: Niki de Saint Phalle's serpent-wrapped 14K gold-brushed porcelain egg (*left*), filled with glistening perfumed powder to brush on shoulders, arms, legs.
- For evening, look for new deeper, richer, longer-lasting versions of many well-known fragrances. One such: Cachet Noir, in a sleek midnight-blue purse flask of cologne concentrate.
- For the first time in the United States: a French fragrance inspired by the rare Indian flower that gives it its name—Kéora, Jean Couturier's floral/Oriental blend.
- Perennial favorites: herb and flower environmental scents, like those from Crabtree & Evelyn. Newest: their encapsulated fragrance drawer liner papers.

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More news—delights!—from designers

From Laura Biagiotti: her namesake scent, a mesmerizing blend of Italian jasmine, Indian tuberose, Bulgarian rose, white orchids, Anatolian honeysuckle, and lily of the valley from the South of France—all, white flowers, what Biagiotti adores and always has around her home. The bottle, too, bears the designer's very personal stamp: "It's the same shape as the tower of my castle," the fifteenth-century Castello Simone outside Rome, Biagiotti's remarkable home/office, recently restored to its former medieval splendor.

IDEAS FOR MEN

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Two in one: an irresistible idea when it comes to women's fragrance, too . . . The latest: real treatment incorporating scent. Romantic White Shoulders' first departure from perfume—an ultra-rich, all-over Body Lotion. The first item in an upcoming line of White Shoulder skin treatments from Evyan, it's to smooth on the body after bathing to seal in moisture and deliciously scent the skin at the same time . . . A complete "skin-fitness" program, Tatiana Actives from Diane Von Furstenberg: everything an on-the-go woman needs—from Tatiana-scented Body Scrub to Body Splash, and including an effective anti-perspirant . . . Designed to make packing a cinch: the Tea Rose Overnighter—travel-sized travel essentials tucked in a neat travel bag—from The Perfumer's Workshop Ltd.

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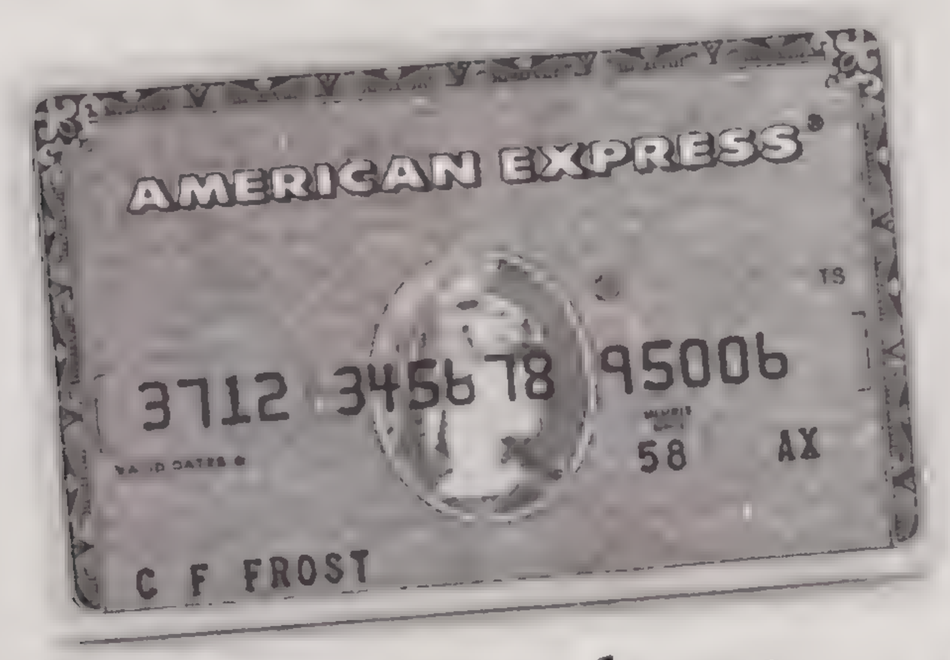

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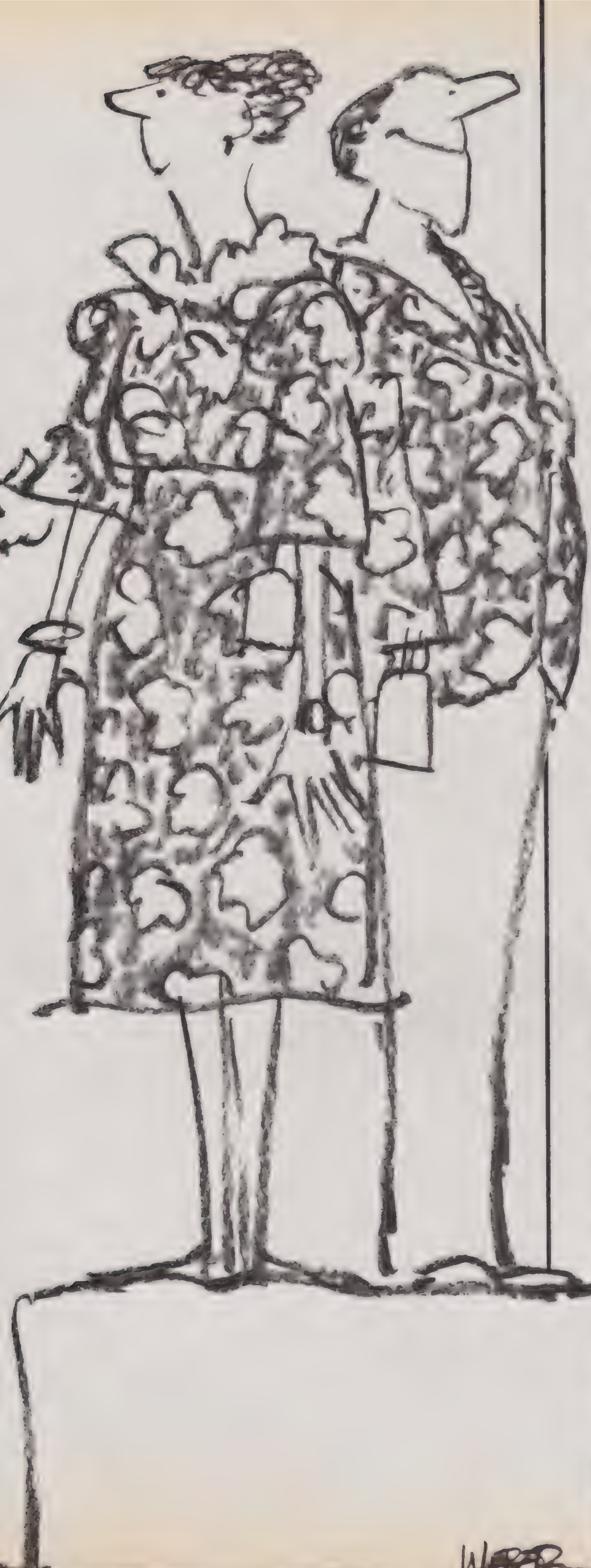

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Tennesee Williams' women and all their sad young men

His heroines are operatic, inept, outrageously consistent —what are we to make of them?

BY ELIZABETH HARDWICK

I have read over Tennessee Williams' plays since his recent death. And there it is, his life's work in the theater, on the page, bound in books. This reading is not an unattended act for those of us who were in New York in the 1940s and '50s. When we read, we bring with us a glossary of faces, bodies, and voices. On the pages of *The Glass Menagerie,* there is the glowing, round-faced Laurette Taylor, looking up at the "little silver slipper of a moon," and in her inept, gallant maneuverings advising the unbelieving to "Possess your soul in patience." It is her will to repeat it all forever—the suitors, the jonquils, the cakewalk at Sunset Hill. Everything was, or perhaps there was never anything at all, but she will hold firm amidst the not-to-be-denied disappearances—disappearing youth, disappearing husband, "a telephone man who fell in love with long-distance." Her name is Amanda—or is it Laurette Taylor?

And *A Streetcar Named Desire.* The mind cannot erase from the page the magical instrument, you might call it, or the astonishing "prop" of the performance of Marlon Brando. There, on the opening night, it seemed to me that we saw the creation of a new and completely American form of classical acting, profoundly accomplished, charismatic, rhythmical, a high and, above all, a "national" art, ours, and in every way able to stand with the great tradition of English stagecraft.

It is true that Williams excelled in the creation of female roles. His women are brilliantly exploitable on the stage. They are theatrical "vehicles." When they are scrutinized as "characters," they still remain theatrical. You might say that they are, as ideas of female possibility, not quite real. In the same sense, we speak of living persons—those we know well—as "not quite real" and the phrase appears to have meaning as a descriptive approximation.

It does not necessarily have to do with mystery or secrets, but rather to do with the organization of certain human types that are more bewilderingly predictable, more repetitive than the spontaneous shiftings by which ordinary people meet new conditions of life. Most of Williams' remarkable women have an outrageous consistency. The curtain line will not, as in so many realistic plays, find them altered by the revelations they have been exposed to in the plot. They will not be improved or neatened or receive flashes of sudden, useful intuition.

The aging actress in *Sweet Bird of Youth* says it truly in her last line: "Come on, Chance, we're going to change trains at this station . . . So, come on, we've got to go on. . . Chance, please. . . . " Laura in *The Glass Menagerie*—Laura, limping and limpid, with *(Continued on page 126)*

Williams' legendary ladies—and actresses: *top,* Geraldine Page's fading movie goddess Alexandra del Lago with young hunk/lover Paul Newman of "Sweet Bird of Youth"; Barbara Bel Geddes, *center,* cynic/mimic Maggie the Cat of "Cat on a Hot Tin Roof," with impotent husband Ben Gazzara; *right:* Jessica Tandy (center) as fatally romantic Blanche of "Streetcar," flanked by sister Kim Hunter and brother-in-law Marlon Brando

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WILLIAMS' WOMEN

(Continued from page 124)

her themes of "blue roses" and little glass animals, will have for her exit a line that means there is to be nothing new ahead. "Blow out your candles, Laura . . . and so goodbye." Blanche DuBois, holding the arm of the doctor who is taking her to what was then known as "the asylum" says: "Whoever you are—I have always depended upon the kindness of strangers." So there they are at the end, intact, illusions or patterns inviolable.

The intense and vulnerable "femininity" of the characters is ordained by the strength of the patterns—often, the endurance of the pattern of folly, of dreaming, of futile memory. It must be said that this is the source, in Williams' creative manner, of an invariable charm, a charm naturally rooted in pathos. The rigid consistency of the women is expressed in patterns of recurrent images and of these Williams is a master. He has perfect control of the pauses, the repetitions, the sudden alleys of memory, the exaggerations, usually harmless, and sometimes impeding the sense of reality in the men. Tom, in *The Glass Menagerie, knows* that he works in the warehouse and knows what it means for his life. It is not quite certain that his mother, Amanda, has allowed this knowledge to enter her conception of her son.

Tennessee Williams' plays are tropical and his heroines are tropical. They are diffused and confused by sunlight, lassitude, memory, alcohol, sunglasses—the next chance and the lost chance. It is not merely the landscape of New Orleans, the Gulf, hotels with the name of Costa Verde, Flamingo, and Royal Palms. The spirit of the women comes out of a swampy, heat-laden air and out of the street life that drifts through the open windows as offstage music. The classes tumble about together and the speech is a mixture of beguiling, half-literate colloquialism, little bits of remembered poetic effects, and their own, natural, lyrical loquacity. They live among flies and mosquitoes, flashes of lightning, parrots, madonnas, groups of pain-ridden Sicilians, and plantation houses in the Delta sweltering with family quarrels.

The heroines are diffused and confused by sunlight, lassitude, memory, alcohol, sunglasses

I notice that the plays retain the feeling and the actuality of the great Depression of the 1930s and early '40s. There is no money: Blanche DuBois hasn't a dollar in her purse; Maggie in *Cat on a Hot Tin Roof* was as "poor as Job's turkey." Tom works in a warehouse; Stanley Kowalski goes about selling spare parts and fixing cars; the young man in *Sweet Bird of Youth* worked in a bar before becoming a gigolo.

The exception is the setting of *Cat on a Hot Tin Roof.* However, it is interesting that Big Daddy is not plantation-bred nor has his money come down to him from one of the "old Delta families." He got it by working like a beast in the fields.

Maggie in this play is the most brilliant coloratura in the operatic Delta, the most fluent and imaginative colloquialist in Williams' work. She is an extraordinary mimic; and, for that, one needs a sort of observation and cynicism quite apart from the dreaming locutions of the other female characters.

Big Daddy is dying and the appalling family is gathered together to manipulate the fruits of the toil of this outsized dragon who is as violent and expressive in language as Maggie herself. The brother of Maggie's drunken, tormented husband has five children and a sixth on the way. These children are the object of her famous "no-neck monsters" aria. "Their fat little heads are set on their fat little bodies without a bit of connection . . . I don't know where their voice boxes are located since they don't have necks . . . They've brought the whole bunch down here like animals to display at a country fair . . . hustlin' down here ev'ry whipstitch with their whole screamin' tribe. . . . " Her tirades about her husband's drinking, her life, the family are of a rude, acute, devastating accuracy and inspired embellishment.

A Streetcar Named Desire—Blanche and Stella, sisters, bred on the vanished plantation called Belle Reve. In the end, the word "plantation" with its enveloping resonance is in fact only a farm suitable for the growing of tropical or semitropical crops such as cotton, tobacco, or cocoa. These acres come in all sizes and conditions of productivity and the word does not mean much beyond the possession of acres that may, or may not, be rich with agricultural possibility.

Still, a plantation is a sort of definition and Blanche and Stella are the contradictions a definition may produce. Blanche DuBois, an astonishingly enduring curiosity, representing by her very name immediate images. Frailty, female failure, female vanity, and inclination to nostalgia, cologne, long soaks in the bathtub, coquetry, and hatred of the glare of daylight. Blanche has known every degradation, but there is not one she cannot revise into romance, beauty, and hope. Belle Reve, lost, is her homeland; and thus feckless, innocent, arrayed in old finery, she has reached out too far and must be "taken away." In a sense, she, and not the crippled, unassuming Laura, is the true daughter of the volubly optimistic Amanda.

Stella, her sister, is the least "theatrical" of Williams' portraits of women and thus she is not the precise center of attention in the play, although her presence is always interesting. She is a pre-liberation young wife and not especially "Southern." Her marriage to Stanley Kowalski represents one of those genuine unions based on physical love, endurance, and forgiveness—the kind we saw on every street in our youth.

She needs forgiveness as a quality and there is much to forgive, no doubt more for the contemporary audience than might have been felt three decades or so before. Stanley, her husband, and his friends are working class, recognizable in all their behavior. They work, play poker, go bowling, make love and babies, get drunk, throw things, *(Continued on page 130)*

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WILLIAMS' WOMEN

(Continued from page 126)

hit their wives. They live among neighbors who go on in the same manner. "Love battles"—with the women running away for an hour and returning.

Stanley's bravura machismo certainly gives pause. He is cruel. He rapes Blanche as a lesson in "reality" for her since he has, like a detective, run down her lies—lies that in fact are better thought of as fantasy and decoration. As for Blanche, Stanley will make sure that she will *get hers.* He will not stand by to be called ape-like, an animal. "Thousands and thousands of years have passed him right by, and there he is—Stanley Kowalski—survivor of the Stone Age." Blanche, of course, is speaking.

Stanley and Stella, husband and wife, are true figures of the American landscape and of American history. Their misalliance—if that is what the marriage of a plantation girl and a son of Polish immigrants might have been considered at the time—represents the movements of the old, dying agricultural world. Theirs is not a static landscape and not nostalgic. Instead, it is unpredictable, as the life of the child they will produce in the play is unpredictable. Stanley will go on working, raising children, playing poker, getting drunk, violating and treasuring his home and his wife. He will weep with grief and throw dishes in a rage and talk about the Napoleonic Code. The Code will not give him any profit from Belle Reve because it has all been wasted or lost in the evolution of things. It is not imaginable that he and Stella will stay just where they are and Stanley is shown as what we call "mobile," that is, restless and ambitious. Stella says about him that he's the only one of his crowd "likely to get anywhere." Blanche observes, "I'm sorry, but I haven't noticed the stamp of genius even on Stanley's forehead." Here, it seems to me, the movement of American society, the release from, or loss of, the rural world plays itself out.

Without Stanley, Blanche DuBois could not have gripped our imagination in so firm a way. He, rather than Stella, is the recognition of Belle Reve as only an artifact, something on the shelf of memory.

Blanche and Stella, Amanda and Laura, Maggie the Cat, Miss Alexandra del Lago, formerly of Hollywood, Serafina delle Rose, formerly of Sicily—women, all women, indeed. But what are we to make of them? With the exception of Stella, they are not creations of realistic observation. And even such observation, under the demands of the dramatic imagination, would inevitably have to be a bit beyond ordinary specifications to enlighten the stage. These are women of the theater and perhaps could not sustain the documentation of fiction. I believe they have entered the American imagination in a special way because they can speak, rattle on, as the phrase goes. They are creations of effective language, a gift not always to be found in our dramatic tradition which relies so strongly on stage effects and heavy plotting.

By imaginative language, Tennessee Williams' female characters have with some slyness managed to root themselves ineradicably in the soil of American culture. They are indeed often lilies of the field, but nature did not intend that the carrot and potato should stand alone. ▽

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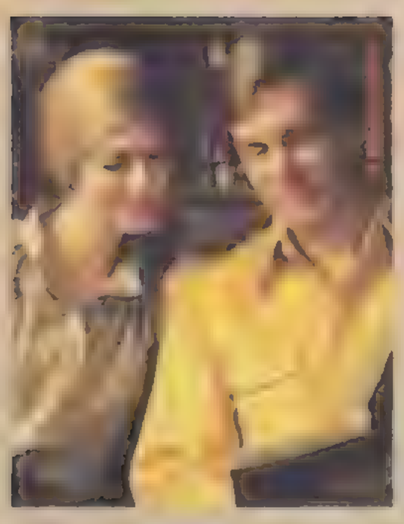

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Q&A

BEAUTY

Moisturizing vs. skin's needs...lip-wrinkling solutions...haircolor and pregnancy...

Q Does a moisturizer become ineffective if used on skin over a long period of time? Does oily skin ever need moisturizing?

A "Skin doesn't become accustomed to one particular moisturizer; but, because skin is a constantly changing organ, its needs may change," said Mitchell Wortzman, Ph.D., director, pharmaceutical sciences at Neutrogena.

One factor in skin's need for moisture is the change of season. "A low-humidity environment—wintertime or air-conditioning, for example—dries the skin. Under that condition, you would probably need a heavier moisturizer as well as, in winter, a humidifier to increase moisture in your environment."

Physical condition can affect both delivery of sebum to skin and skin's ability to metabolize and retain moisture. "Most well-balanced diets don't affect skin, but an imbalanced diet—particularly one that is deficient in fats and carbohydrates and lacking in water—may dry it out," said Dr. Wortzman. "Stress and tension also take their toll on skin—in extreme cases, stress can bring on rashes, eczema, or psoriasis."

Added Dr. Wortzman, "Oily skin often needs some moisturizing because most women have oily skin only on certain areas such as forehead, nose, chin; so dry areas—cheeks, around eyes—still benefit from a light moisturizer. Also, oily-skin types who use astringent often temporarily overdry their skin; for them a moisturizer eases that tight feeling."

The trick for women with oily skin is using a non-occlusive, non-greasy moisturizer, such as Neutrogena Moisture, years in the making by this firm, known for its pure soaps. According to Neutrogena research, two-thirds of all sun exposure is *minimal* but cumulative, so a moderate sun protection factor, SPF 5, was added to protect against all non-acute exposure.

Q I'm starting to see a few fine lines above my upper lip. What are my options to reduce them?

A There are several treatments for wrinkling above the lip. One is to use moisturizers, such as Elizabeth Arden's Lip-Fix, that can soften the area, "plump up" fine lines, and help to prevent lipstick from bleeding. Lining the lips with a slightly hard pencil or brush can also help to "hold" lipstick in place.

A more permanent solution for deeper lines, suggested by plastic surgeons, is collagen-injection therapy. This treatment fills out the lines and can last up to twenty-four months; after that, touch-ups are necessary. This method, however, is not advisable for everyone or for more generalized wrinkling. Check the pros/cons with your doctor.

In the case of more widespread and deeper wrinkling above the lips, two other options are dermabrasion and chemical peeling. On the properly selected patient, either can be done very successfully by a dermatologist or plastic surgeon. The effects of both treatments, which involve removing the outer layers of skin, can last for years. Some doctors feel that dermabrasion is preferable for skin that has not been sun damaged; chemical peeling is more suited to sun-damaged skin. In both cases, there is a crusting and peeling of skin, followed by smoothing and pinkness—as skin regenerates—which may last from weeks to months. During this time, the skin must be protected from sun exposure to avoid permanent pigment change. You should discuss these various options and the pros and cons of each with your doctor before deciding on the one best for you.

Q I'm pregnant, and I'm worried that any haircolor I use may be absorbed through my scalp and transmitted to the fetus. Should I stop coloring my hair until after the baby comes?

A "Although there is no statistical evidence regarding the ingredients in haircolors and their potential effect on a fetus, it is advisable to avoid haircoloring during pregnancy," said Yvonne S. Thornton, M.D., assistant professor, obstetrics and gynecology, The New York Hospital-Cornell Medical Center, and director of clinical services, the New York Lying-In Hospital. "There is little cause-and-effect evidence when it comes to pregnancy, and it is impossible clinically to isolate factors and determine their risk; so it is important to approach all situations that are elective and of questionable safety with caution.

"Hair dyes are absorbed by the scalp, and hair-dye chemicals transmitted through the bloodstream to the fetus may be teratogenic—causing congenital malformations or abnormalities of the fetus," added Dr. Thornton.

John Corbett, Ph.D., vice president of technical development at Clairol, also suggests that though no risk has been scientifically demonstrated from using haircolor during pregnancy, if a woman is concerned she should check specific products with her doctor. ▽

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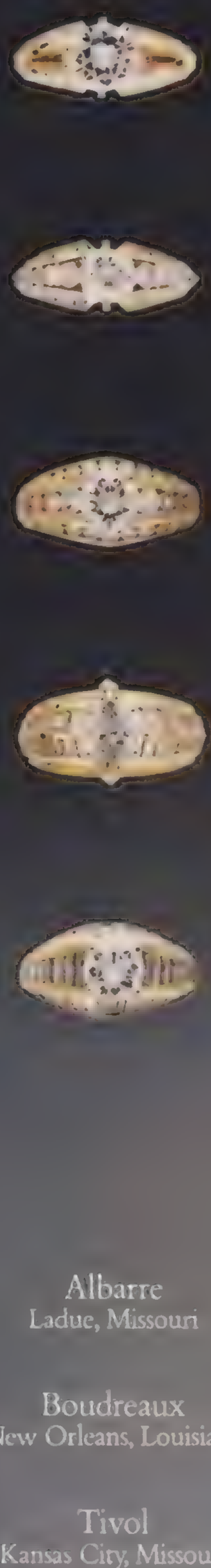

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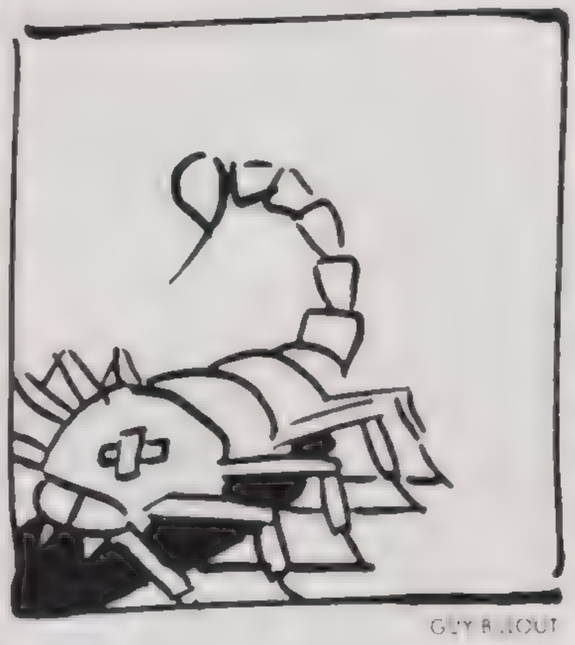
Horoscope

By Maria Elise Crummere **November**



Your Scorpio profile: "Make it be" is the motto of active and ambitious Scorpions ("Let it be" is for passive people). What really pleases them: problems to solve, mountains to climb, prizes to win; it's all part of the road to success. Still, the Scorpion's inner life is a sentimental journey—they are ever in pursuit of justice, and unyielding in their loyalty both to loved ones and to world causes.

Scorpio OCTOBER 24–NOVEMBER 22

In the fast lane of professional life, this month, Scorpio's got the right of way. Take advantage of it: push through a favorite project, draw up a new contract—the 3rd presents an ideal opportunity. Only two "do-nots" in November: no major purchases on the 13th or 14th. Keep your whimsical spirit in check until the 30th, and a pleasant reward awaits you.

Sagittarius
NOVEMBER 23–DECEMBER 21

Your game plan this month: advance! You'll have all the assistance you need from lucky Jupiter, your ruler, who's especially encouraging after the 9th. From the 14th, the workplace is astir with your ideas, your energy; and after the 18th, social life lights up—thanks to one Very Important Person. There's more: the full moon on the 20th signals new hope for projects you'd almost given up on.

Capricorn
DECEMBER 22–JANUARY 19

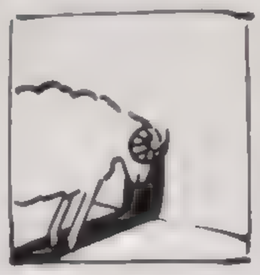
Why settle? This month, fame *and* fortune are in your stars: your ruler, Saturn, is in ambitious Scorpio, which puts you in close contact with good-luck Jupiter and fame-forger Uranus. Go for both. In fact, this period—the 18th through the 25th particularly—is prime time to ask for a raise. Only self-doubt could cloud this brilliant season. Keep a go-for-it attitude and 1984's sure to be a winner.

Aquarius
JANUARY 20–FEBRUARY 18

The right stuff, the right people—surround yourself with both this month, to move up in both professional and romantic spheres. Excellent backing: your ruler, Uranus, planet of breakthroughs, is in high-aspiring Sagittarius. Get in on a professional gathering the 6th and a social event on the 17th. That day and the 19th are good for contacts by phone. Give your all to a project on the 25th, then settle back, enjoy the stunning results.

Pisces
FEBRUARY 19–MARCH 20

November introduces you—and everyone else—to the "New You." Neptune, your ruler, has moved from impulsive Sagittarius into conservative Capricorn—which is exactly the change you need right now. During this turbulent period, the sign of the Fish is best advised to keep cool—without letting things drift—in matters of both love and work. Your very visionary ruler allows you a glimpse of good times ahead—keep your eyes open!



Aries
MARCH 21–APRIL 19

November appeals to your pilgrim spirit—as you discover new people, places, opportunities. On the 4th, a certain someone appears who could enhance your life: try to make this chance encounter last a while! The full moon on the 19th brings about a change of heart that may lead to a new working or living environment. Adventurous Aries can celebrate: many ideals are becoming real.

Taurus
APRIL 20–MAY 20

Though headstrong Taurus feels a bit penned in the first week—romantic ruler Venus is in logical Virgo—the new discipline brings rewards. For instance: a big disillusionment on the 7th should end a fruitless routine as well as prompt you to draw up a more effective design for living. On the 17th and 18th—bravo—one of your special projects is highly acclaimed.

(Continued on page 142)

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HOROSCOPE

(Continued from page 139)

Gemini

MAY 21–JUNE 21

November runs hot and cold for Gemini—you'll need every ounce of your natural versatility in order to adapt. Until the 13th, Mercury, your ruler, is in relentless Scorpio and you're pressed into a time-consuming task, which you view as time-*wasting*. But take heart—your creative talents earn an invitation into a prestigious professional circle. On the 25th, a private get-together: someone you've always cared for "rediscovers" you.

Cancer

JUNE 22–JULY 22

The first twelve days find you doing what you do so well: tending to a romantic relationship, and this one yields sweet rewards. You're one-on-one again on the 14th, this time in a creative professional project. The full moon on the 20th draws you out, expands your interests to several spheres at once. Since all's quiet on the home front, why not go for all you can? Your efforts will be well rewarded.

Leo

JULY 23–AUGUST 22

Your willful ruler, the Sun, meets its match in Scorpio, ruled by the ultra-competitive Mars. You're burdened with a slew of responsibilities that only you can fulfill. But, "No pain, no gain," as you know; and the fruits of your labor will be rich and sweet indeed. In fact, you find tasks between the 15th and 30th to be surprisingly pleasant. More joy on the 19th with the return of a dear friend.

Virgo

AUGUST 23–SEPTEMBER 22

With motivator Mars in your sign all month, your professional persona gets an excellent workout; until the 17th, nothing frivolous should—or could—distract you. You'll master your myriad projects if you set priorities immediately and decide simply to toss what you can't handle. Play it cool and you will prosper—most noticeably, the period of the 12th through the 14th. Boom time again on the 18th and 19th, this time with invaluable help from new partners.

Libra

SEPTEMBER 23–OCTOBER 23

With your extravagant ruler, Venus, in critical Virgo the first eight days, Librans face a week of discontent. So go easy, be moderate—and patient; harmony ensues after the 9th. Words to the wise Libran: establish a balance between the creative and the practical in your work life. Your talents are in fine shape—but are they operating at full potential? November is the time to seek permanence of position and security at all costs.

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By Lisa Gubernick

BELL'S BIG BREAKUP—WHAT'S IN IT FOR YOU

If you're one of AT&T's more than three million stockholders, you're about to take part in the biggest corporate divestiture in American history. Come January 1984, AT&T will become eight companies: seven regional phone corporations plus a streamlined AT&T proper. What does this mean to shareholders? William McKeever, an AT&T analyst at Dean Witter Reynolds, anticipates that the price for AT&T stock will rise between now and Divestiture Day, and recommends that investors hold onto their shares. If they do, early next year they can acquire one share in each of the seven new regional companies for each ten shares they owned in the "old" AT&T. Investors with less than ten shares will receive cash instead.

Several brokerage houses have put together mutual funds that will hold and administer all the new telephone-company shares—called "Humpty Dumpty funds" because they put all Ma Bell's pieces back together again. Merrill Lynch, Dean Witter Reynolds, Shearson/American Express, and Prudential-Bache Securities established a fund together, the Equity Income Fund; E. F. Hutton has gone off on its own and started the Telephone Trust First Tax-Free Exchange Series. Both funds will hold shares in all the telephone companies and issue consolidated quarterly dividend checks; for each of your shares in the original AT&T, you receive one unit in a fund. To buy into either fund costs 1.5 percent of the value of your shares, plus eight cents a year per unit: for one hundred shares, that adds up to about $98.

Over the long term, however, the Hutton fund becomes less expensive than the Equity fund: If you reinvest your dividends, the Hutton fund charges no commission. The Equity Income fund, on the other hand, charges 1.5 percent commission for reinvesting dividends, and that commission will rise to 2.9 percent on January 1, 1984.

What happens if you want to convert your fund units back to shares in the individual telephone companies? The Equity Fund gives you a six-month grace period before charging for your change of heart, while Hutton allows investors up to five years to break up Humpty Dumpty for free.

THE BEST INVESTMENTS THIS YEAR—AND NEXT

In a year when the Dow Jones Industrial Average regularly hit record highs, there can be little doubt that the stock market was the place for investors to be in '83—but what about 1984? Will the stock market continue to climb, or is it time to look elsewhere for high returns? Each year, Salomon Brothers, a prestigious Wall Street brokerage house, charts the financial future in its annual report on the performance of fourteen investment categories including precious metals, stamps, coins, Old Master paintings, Chinese ceramics, stocks, and bonds.

This year's survey, which encompassed June '82 to June '83, revealed that the much-heralded revival of the stock market pushed stocks' value up about 51 percent. This is the first time, says Robert Salomon, research director at Salomon Brothers, that stocks have provided a real (inflation-adjusted) return since the survey was begun in 1977. Bonds rose as well, up just shy of 40 percent. With the exception of gold and silver, tangible assets (which include collectibles and commodities like soybeans, gold, and silver) barely broke even. Chinese ceramics, Old Master paintings, and diamonds all failed to keep up with a 3.9 percent climb in the Consumer Price Index, the most common yardstick for inflation. Silver and gold were up last year, but Salomon thinks that their rise will not continue.

"The key factor is inflation," says Salomon. "Tangible assets will only go up if inflation goes up. Keeping in mind that the outlook for inflation for the next twelve months is fairly subdued, we think that stocks and bonds are likely to be much more profitable."

BUSINESS SAVVY—NEW HELP BY HOTLINE

Last year the number of self-employed women soared to 2.3 million, up 35 percent from five years ago. In order to help them succeed, the American Woman's Economic Development Corp., a nonprofit organization whose purpose is to promote women's businesses, launched the first hotline for women business owners.

One of AWED's forty counselors—experts in every area of business—is at the phones from 10:00 A.M. to 5:00 P.M., Eastern Standard Time, ready to answer such questions as how much collateral you need for a loan, or how to incorporate.

There's a $5 charge and a ten-minute time limit for hotline calls, but if your question is too complex to be answered in that short time, AWED offers more detailed, personalized advice via its counseling programs. Counselors will advise you on topics ranging from estimating your overhead to setting up a marketing strategy. Entrepreneurs send in a history of their venture before the consultation, so AWED's experts will be well versed in the company's individual needs. Sixty- to ninety-minute telephone sessions cost $25; in the greater New York area, sessions can be conducted in person. For more information on all AWED's services, call the hotline at 1-800-222-AWED; in New York State, call 1-800-442-AWED.

("Money" continued on page 157)

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Not many people have seen a bottle of Cruzan Rum. Most of it disappears in the Virgin Islands.

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(Continued from page 154)

GENEROSITY: WOMAN-TO-WOMAN

Feminist philanthropies have come of age. Over the last decade, dozens of foundations across the country have been established by women to focus on women's concerns, and their success is nothing short of remarkable. Overall, contributions have just about doubled to $36 million in the last two years, an increase that Joanne Hayes, executive director of Women and Foundations/Corporate Philanthropy, attributes to the maturation of the women's movement. "That put the pressure on other large foundations and corporations for contributions," she says. "Moreover, 45 percent of the managers who distribute money to support these smaller efforts are now women."

Many of these new foundations are active primarily in community-based social services, such as aiding displaced homemakers, while others fund new businesses and arts-related projects. The Astraea Foundation, named for the Greek goddess of justice, has provided funds to start up the first Third World's women's publishing collective. Last year the Wonder Woman Foundation, founded by Warner Communications, gave out eighteen $7500 awards to women over forty—recipients included Rosetta Reitz, who's studying female jazz musicians, and Ada Deer, the Menominee Indian chief who persuaded Congress to let the Wisconsin tribe govern themselves for the first time since 1954.

Hayes thinks that the future for these unabashedly feminist foundations is bright. "They're never going to be among the biggest—but that's to our advantage. Their size makes them flexible. The importance of feminist philanthropies is as trailblazers—other, larger organizations will follow the way." And others have. Last year the Ford Foundation allotted 10 percent of its $120 million budget for grants to women's projects.

DRESS FOR THE IRS?

If you had to buy a new wardrobe for your new job, could you deduct it from your taxes as a work-related expense? What about a formal gown for the corporate Christmas party--is it deductible if you never wear it anywhere else? Unfortunately, the Internal Revenue Service's response to these questions is negative.

''The key question is, 'Can it be worn as streetwear?' '' says Larry Batdorf, a spokesman for the IRS. While uniforms--be they maids' outfits or M.D.s' lab coats--have long been tax-deductible, anything that isn't strictly institutional is not.

The IRS does make an exception for one piece of corporate attire: virtually all briefcases are considered work-related expenses. If you're in the 40 percent tax bracket, that can turn out to be quite a deal--bringing the after-tax cost of a $400 portfolio to under $250.

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We gave it high-performance braking. Laser XE stops where Trans Am doesn't.

We think total performance calls for performance braking. So we gave Laser XE semi-metallic brake pads, power brakes all around and optional wide 15" alloy wheels with Goodyear Eagle GT radial tires. Result: Laser stops quicker than Z28, Trans Am.

Laser beats Porsche in the slalom.

Laser outperforms Trans Am in braking

Laser is faster than Camaro Z28 from 0-50 mph.

that had to outperform the competition.

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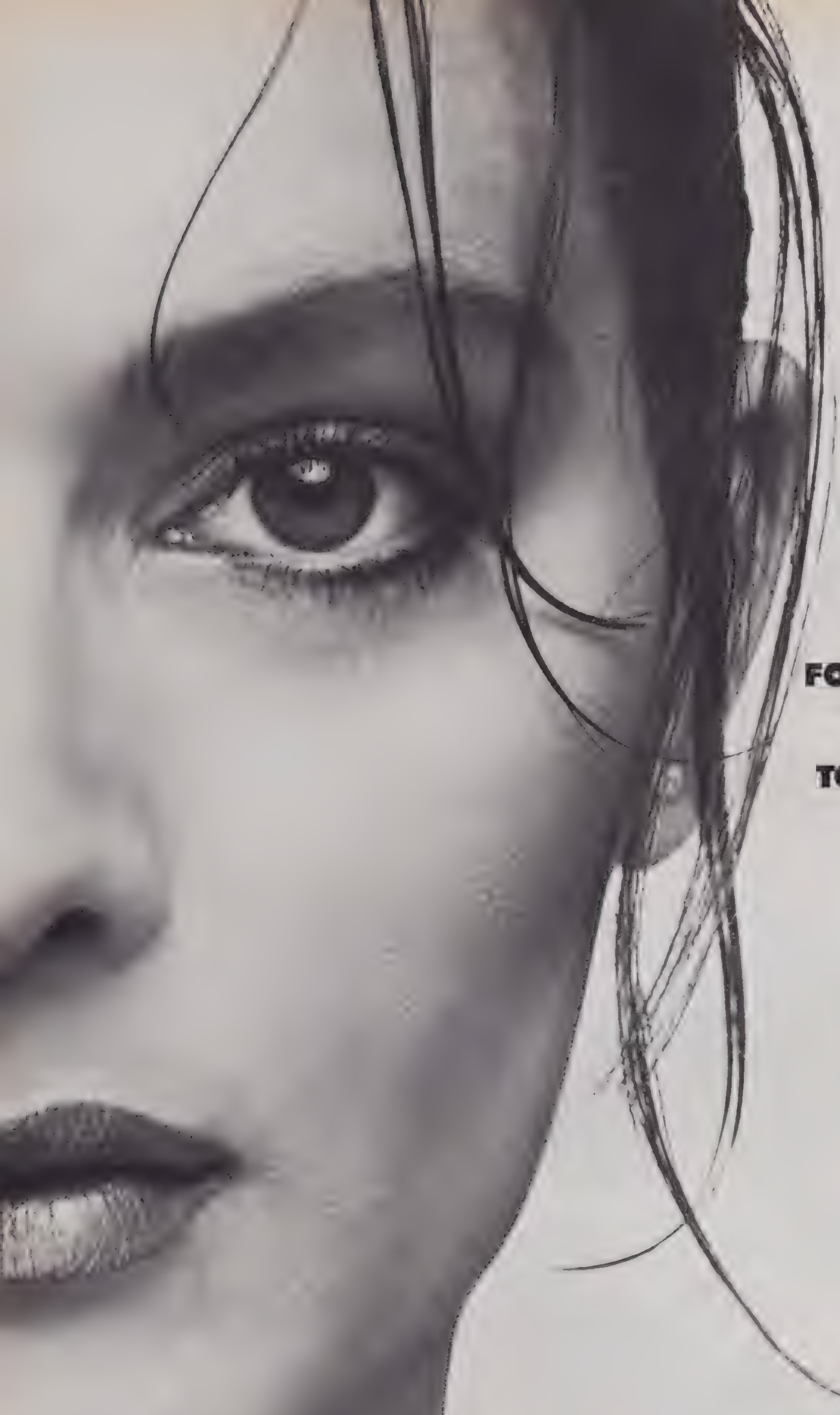
"THE COMPETITION IS GOOD. WE HAD TO BE BETTER."*

Lee A. Iacocca



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The Discipline program is based on a few simple truths about skin care. It's a logical procedure that starts by cleansing with The Only Soap–gentle and mild–so every kind of skin gets really clean. What follows depends on your kind of skin.

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FACT: Extremely dry skin needs richer and more emollient creams. This Discipline prevents skin from looking or feeling dry by feeding it the richest possible emollients in 3 extremely concentrated products.

FACT: Normal skin needs to maintain its proper balance. This Discipline uses lightweight emollients (never too rich) and the correct Solution (never too strong) to keep normal skin normal.

FACT: Combination skin needs to treat dry areas and oil areas separately. This Discipline uses a lightweight moisturizer on dry areas and a mild Solution to control oils on the forehead, nose and chin.

FACT: Oily skin doesn't need extra emollients ever. Your skin has too much oil already. This Discipline contains an Extra Strength Solution that controls oils as it firms and tightens. An eye cream is only used around the eyes where dryness–and wrinkles–appear first.

Every Discipline includes an extraordinary make-up base (containing a sensitive-free sunscreen) formulated to continue the beneficial effects of your program.

Each Discipline works synergistically. Cumulatively. Sequentially. And your Discipline is so simple it takes only a few minutes of your time each day–and rewards you with skin that is sleek. Bright. Magnificent. Skin that's been disciplined.

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discipline

SAKS FIFTH AVENUE

Your Well-Being

By Barbara Lang Stern

In a world where nobody's perfect: a balanced route to fulfillment

On the one hand we're always being told, "Don't be a perfectionist, it's neurotic"; on the other hand, many of the most successful and creative people around seem to be perfectionists. "Creating quality is self-nourishing," wrote Barbara W. Tuchman. How can you draw the line between positive and negative perfectionism?

"It's a personal judgment and question of balance," says Mildred Newman, psychologist, psychoanalyst and coauthor with her husband, Bernard Berkowitz, Ph.D., of *How To Be Your Own Best Friend* (Ballantine). "There's an enormous joy focusing on something as deeply as you can. If you try a little harder or reach a little further than you imagined you could, there's a wonderful sense of accomplishment. Or if you go a step beyond and change the nature of the whole thing, that's what creativity is all about; and it's thrilling.

"People who sit back and *don't* try often are too anxious about revealing their innermost wants. They're protecting the little person in them who once was afraid to want; the little girl, for instance, who didn't dare admit that she wanted to be her mother. Very often people don't feel good about themselves because they are not doing the best they can at whatever's occupying them at a given time."

While almost anyone will admit that perfection can't actually be attained, in the process of striving for it, in the learning and doing, people find tremendous rewards—which aren't fully understood. They may have something to do with the brain's chemistry: intensity and productivity may release endorphin-like substances that give pleasure. And a success after especially great effort and uncertainty is apt to bring a smile of pure joy and surprise: "I did it!" The experience is transcendent.

It's also fleeting and sometimes bought at too great a cost to the perfectionist or to those around her. Mildred Newman says, "At the same time you're putting in all this energy and effort, you have to be figuring out whether you're getting back enough in return." To a perfectionist, human relationships may come second; then those trying to share the perfectionist's life must decide: is *my* return from this relationship worthwhile?

There *are* distinctions between destructive perfectionism and what therapists call "the healthy pursuit of excellence." "The key usually isn't what you do but how you interpret it," says David D. Burns, M.D., clinical assistant professor of psychiatry at the University of Pennsylvania Medical School and author of *Feeling Good: The New Mood Therapy* (Morrow/Signet); his definitions of healthy "perfectionism" are in the box *below.*

Modifying unhealthy perfectionism means changing life-long attitudes. Perfectionists often had highly critical parents who may have doled out love and approval in exchange for excellence. The children thus tended to grow up intensely self-critical and believing love must be won and insured by doing things perfectly. Satisfaction is wiped out by a tiny flaw.

In order to avoid imperfection, such a perfectionist might relentlessly drive and criticize herself and others. Or she might withdraw, procrastinate, fail to start or finish projects in tacit recognition that she can't be judged (by inner or outer critics) on something that's incomplete. The room is half-decorated. The address book whose entries must be in the right ink, correct order, bulges with slips of paper.

At the core of the problem is the unhealthy identification of accomplishments with self-worth. This can lead successful perfectionists to "get off" on the idea of perfection and feel they're better than anybody else.

"When you succeed, if you're saying, 'Gee, I did this really well, this is a strength I have, it was a wonderful experience and I'm thrilled with the result,' that's great," said Dr. Burns. "But if you're saying, 'Well, I did it, I'm okay after all, in fact I'm pretty terrific and on the way up now, and soon I'll be on top and everyone will admire me,' you're probably setting yourself up for disillusionment. Eventually you'll have some negative experiences and your self-esteem may plummet because of the illogical way you over-generalized the importance of your success.

"When you make mistakes or fall short of personal goals, you have to *fight* the tendency to feel like less of a person. You have to say, 'It's natural for me to feel terribly disappointed in the experience, but it's not necessary for me to feel disappointed in who I *am.* I'm essentially the same person I was before I had this failure; and I'll be essentially the same person after I have a success. My worthwhileness as a human being doesn't have to be tied into my achievements or how productive I am." ▽

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Between Us

Power of a woman's beliefs...funds by mail ...your true role?

By Lorraine Davis

IN HER OWN WORDS . . .

"To be happy and successful, a woman must have peace of mind, which comes from doing her best, and self-confidence, which comes naturally from doing a good job. To keep balance in my life, I meditate a lot; and I jog. It's important to relax; even a machine needs a rest."—*Lavinia L.Y. Wu, metals specialist, Richardson Greenshields Securities, NYC*

"I think there is an enormous value in getting the best possible education, one that really trains you to think critically, to write with clarity, and to understand numbers. I also gained a great deal from studying history, philosophy, economics."—*Sandra W. Meyer, president, Communications Division, American Express Co.*

"Because so few women are trial lawyers, male opponents may concentrate on how their treatment of the woman will be perceived by the jury instead of on the case. That can be an advantage for the woman."—*Patricia C. Bobb, partner, Bobb, Kane, Obbish, and Propes, Chicago; adjunct professor in trial advocacy, Northwestern University Law School*

"As stock specialists, women are no longer relegated to 'female' industries; and you, yourself determine your rate of progress. You are competing not with men in your firm but with specialists in other firms. But the first step is to develop an intimacy with the computer."—*Maryann N. Keller, automobile-industry analyst; principal in money management firm Vilas-Fischer Associates Ltd., NYC*

NOT JUST A TIME-SAVER

We are bombarded now with advice on how to stuff our new still-expanding roles into the old-fashioned twenty-four-hour day; most of the "experts" deal with the problem with over-simplified lists or complicated charts. If you had time for the method, you wouldn't need its help. In her book *Womanhours* (St. Martin's), Gretchen Hirsch gets right at the knot of the problem when she insists that real time control starts with a statement of mission:

"To help my clients untangle their societally induced role confusion, I ask them to toss out all of their previously held assumptions about what women should do, and to write a simple statement defining their own idea of the essence of their role. There are two criteria for this statement. It must be positive and it must contain *no tasks*—no carpools, no envelope stuffing, no hospital visits, no 'things to do today' at all. . . . In my own case, I had to redefine 'good wife.' I had to dispense with the list of jobs and get down to the real nature of the role. After numerous revisions, my statement read: 'A good wife is a woman who promotes relationship-building with her husband.' You'll notice it says nothing about cooking, cleaning, or laundry. It is an unadorned statement of what I believe 'wifehood' is. . . . Because every woman is unique, every declaration will be unique as well."

What an excellent method for finding what really takes precedence in your life!

WOMEN FOR MORALITY

"Machismo is the cultural and psychological underpinning of the nuclear arms race," said Margaret Brenman-Gibson, Ph.D., clinical professor of psychology in the department of psychiatry, Harvard Medical School and an investigator of creative thought processes. A woman of deep anti-nuclear convictions, she put herself physically on the line in a NYC door-blocking action organized by the Religious Inter-Faith Task Force at the manufacturer of many components for nuclear missiles, the Sperry Rand Corporation. Arrested at the demonstration, Dr. Brenman-Gibson made legal history in her trial before the Honorable Jay Cotler, sitting as Acting Criminal Judge in New York State Supreme Court:

When her attorney was delayed by a subway accident, Dr. Brenman-Gibson presented her own defense: she requested dismissal of the charges on the grounds of the "lesser evil": "I believe that what we did here we did in the interests of society and of morality and that it was in the interest of preventing a greater evil, that is, a nuclear disaster. . . ." The judge granted her request, saying: ". . . your cause is to be applauded . . . and on the ground of morality, I hereby dismiss the charges."

The happy defendant has quoted Albert Einstein, in his famous comment on unlocking the secrets of the atom: "Everything is now changed, *except the way we think,*" and if this were not soon altered, "We will continue to drift toward unparalleled catastrophe. . . . We shall require a substantially new manner of thinking if mankind is to survive."

Now, Margaret Brenman-Gibson, wife of playwright William Gibson and mother of two grown sons, is joining forces with the next generation in her battle for a "new manner of thinking" by pairing with Ariela Gross. At seventeen Ariela was chosen as a Presidential Scholar but threatened with loss of the honor when she announced her plan to hand a pro-nuclear-freeze letter to Ronald Reagan. Finally allowed to meet with the President, the student found he spoke, expected her to listen; but Brenman-Gibson and Gross will keep talking. At election time, other politicians may be smart enough to *hear* what women are saying.

WHERE THE MONEY COMES FROM . . .

The Dedicators . . . Friendship Fund, Inc . . . Women's Seamen's Friends Society of Connecticut . . . Society of Italian Historical Studies . . . American Accordion Musicological Society . . . just a few of the money granters cited in the monthly *For Us Women Newsletter* by Shakurra Amatulla, a multitalented mother of four who also works full-time, counsels individuals, and sings, dances, acts comic roles in her one-woman show, "New Beginnings." Her newsletter samples grants available each month, lists purpose, eligibility, range, procedure, and deadline for each. Specials: how to choose the right grant, advice on proposals, news of organizations that might help—such as Grantmanship Center (1031 S. Grand Avenue, Los Angeles CA 90015; 213/749-4721). Newsletter ($15 per year): P.O. Box 33147, Farragut Station, Washington DC 20033.

CONFERENCE CALL-OUTS

The National Woman's Party, convening in Washington DC, November 18-20, will discuss The Equal Rights Amendment and women's relationships to the media and the military. . . . Women in fashion and beauty businesses do workshops at fourth national conference by American Woman's Economic Development Corporation in NYC, November 19. In NYS, call (800) 442-AWED; elsewhere, (800) 222-AWED.

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Talking about... Treasures

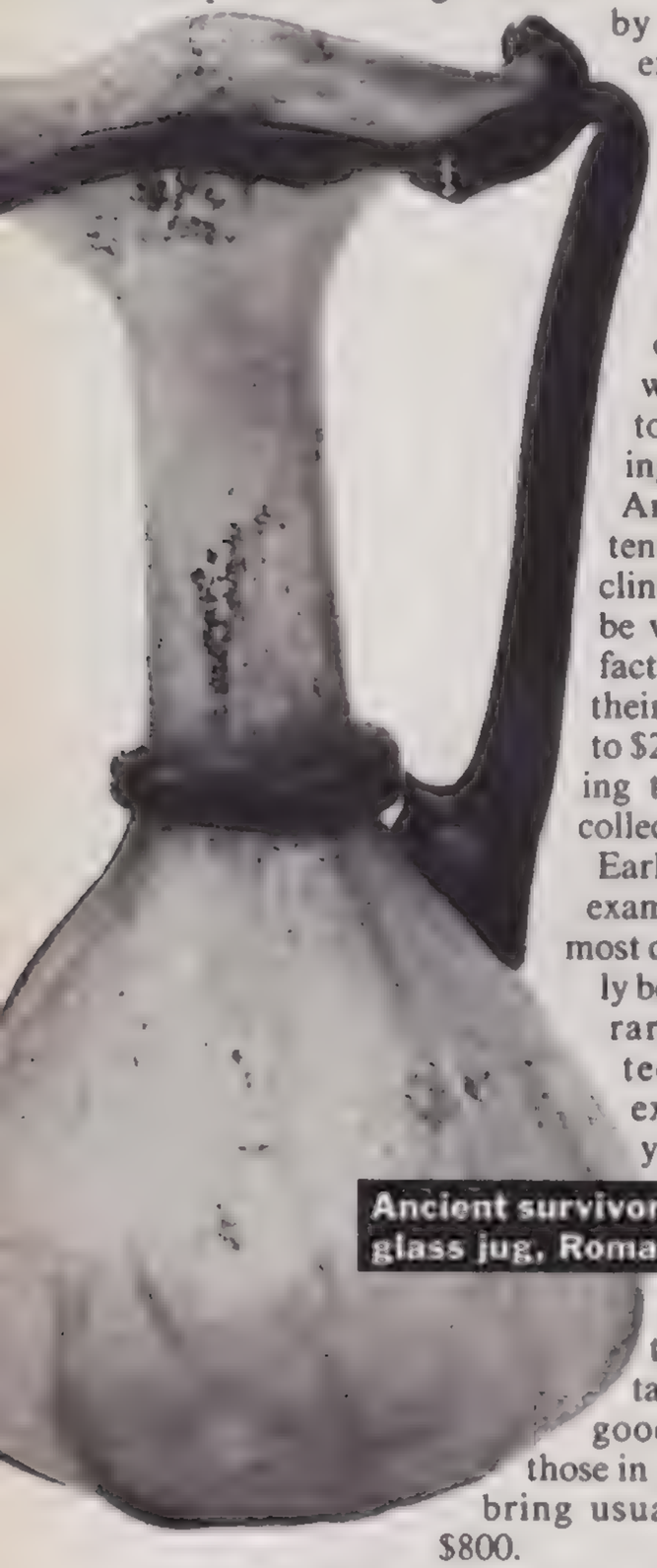
Our expert answers your questions about collectibles

By Jeffrey Hogrefe

"Sitting Machine," one of the early reclining chairs, a classic by Josef Hoffmann, c. 1905

Q. *I paid $2000 for this late-nineteenth-century reclining sofa. It's American, and it's in good condition. Did I pay too much? Or was it a bargain? —R.I., Providence, Rhode Island*

A. Reclining sofas—also known as récamiers, after Madame Récamier, the French grande dame and mistress of Chateaubriand who was depicted reclining on hers in an 1800 portrait by David—are exotic neo-classical furnishings, a nineteenth-century adaptation of the classical Grecian sofa, which brings to mind swooning and fainting. And to those intent on serious reclining, they may be worth a lot; in fact, depending on their condition, up to $20,000, according to dealers and collectors.



Ancient survivor: translucent yellow and blue glass jug, Roman, dates from fourth century

Early American examples are the most costly, primarily because they are rare. Late-nineteenth-century examples—like yours—usually sell for $2000 to $3000 in retail shops if in good condition; those in poor condition bring usually less than $800.

And with the renewed interest in neo-classical furnishings from all periods, notes Christie's American furniture expert Dean Failey, yours may eventually soar in value and seem like a bargain indeed.

Q. *How can I tell if the Viennese architect Josef Hoffmann designed my chairs? I've been told he did, but there are no marks or stamps to prove it. —L.K., New York City*

A. Spare, modern, elegant, and polished—furniture designed by Josef Hoffmann (the leader of the modern movement in turn-of-the-century Vienna) has quickly climbed near the top of the market for design classics, with prices approaching $30,000 for early attributed examples, and with a number of dealers and collectors specializing in his work. And with good reason: Hoffmann's designs bridge the gap between fussy French Art Nouveau and severe German Bauhaus designs, combining graceful bentwood forms with playful geometric devices.

The problem (and the challenge) is: Hoffmann rarely signed his originals; and to complicate matters, many reproductions were turned out by Austrian manufacturers. The originals have lighter proportions and a deeper patina; reproductions are clunkier and duller. Look for Hoffmann originals at these NYC shops: Modernism (984 Madison); Galerie Metropol (927 Madison); Alan Moss Studios (20 East 17 Street).

Q. *I would like to collect ancient glass. I've been told it's undervalued, and I've always been fascinated by it; but I don't know how to begin. I am afraid that I might buy a fake.—P.R., Philadelphia, PA*

A. When compared with many other areas of the market for art, antiquities—housewares and art objects from the ancient civilizations in the Mediterranean and Middle East—are undervalued because many, like you, are afraid to venture into this field.

And ancient glass—delicate, fragile, small enough to fit into the palm of a hand, with a unique iridescence acquired from being buried for thousands of years—is particularly undervalued, dealers and collectors report. Unlike a bust or frieze panel, which were often made with greater care, as works of art, solely to be admired, ancient glass was originally everyday ware, made to store perfume, oil, water and other liquids.

Although the market for antiquities has been growing rapidly, prices are still low. An outstanding Roman glass vessel can still be bought for around $5000, points out Torkom Demirjian, president of Ariadne Galleries, Inc., New York specialists in antiquities, and this sum has lured several major collectors into the field, he adds.

Demirjian and other dealers and collectors recommend that beginners acquaint themselves with museum collections, of which there are several outstanding—notably, the Corning Museum of Glass in Corning, New York; the Toledo Museum of Art in Toledo, Ohio; the Metropolitan Museum of Art in New York City; the Boston Museum of Fine Arts.

To safeguard against fakes, patronize only dealers who offer unconditional guarantees.

What will we be collecting tomorrow?

The answer to this question can be found in part at "Design Since 1945," a handsome and ambitious exhibition now through January 8 at the Philadelphia Museum of Art.

From an early plastic radio to the Sony Walkman, from the Braun electric mixer to the Cuisinart, from the Olivetti portable typewriter to the I.B.M. electric Selectric typewriter—the exhibition presents some 450 domestic articles—furniture, appliances, rugs, tableware—arranged chronologically from the Second World War to the present by design advocate George Nelson.

Some of these post-war classics—the early molded plywood chair by Charles Eames, for instance—already have become collectors' items. But most have not, yet. Before you rush out to finance your retirement with the proceeds from the sale of your vintage Cuisinart—wait. According to Sotheby's in NYC, Cuisinarts are not auctioned there—this season.

To swoon over: rare "fainting couch," (1800-1815), carved mahogany, sold for $20,900

...m Modern Art; David A. Loggie, NYC; Christie's, NYC

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A PASSION FOR POLITICS

Kathryn Whitmire, mayor of Houston, proves that an honest, independent woman can win the game of power

BY DAVID BERG

Kathryn J. Whitmire, mayor of the nation's fourth largest city, is a political killer. She was elected Houston city controller in 1977, when she was just thirty-one, in a town where no woman had been elected to any office before. Just four years later, she ran for mayor and flattened the incumbent, Jim McConn, and thirteen other opponents in one of the toughest races in the city's history.

She understands at her core the essence of power—that it belongs to those who exercise it. She runs the city with an urgency reflected in her voice, which is taut and reedy. Her speech is direct, clipped, authoritative. An entrance by Kathy Whitmire usually intrigues but rarely electrifies a crowd; what is most attractive about her is her power. She always gives the impression that she is in charge.

The first given of American politics is that it's done with mirrors: politics as perception, not as reality. The second is politics as property, stacks of chips in front of the respective players, to be dealt and delivered at the proper time. Whitmire defies these axioms as much as a politician can and still remain effective. In a city where every mayor but one for the last twenty years has been the subject of a serious grand-jury investigation, she is perceived as unassailably honest; the perception is correct. Horse-trading offends her, and she rarely makes deals; her independence has cost her important allies.

Because she was elected mayor of a city whose politics had been completely dominated by males, Whitmire's election surprised the nation. But those of us who observed her during the 'seventies, hacking her way through the jungle of city politics, sensed that something startling was going to happen. The outcome of the '81 election was vivid evidence that no one should underestimate her political savvy and signaled the emerging power of bloc voting by women.

Whitmire drew at least four thousand volunteers into the campaign, almost all of them women and young girls—workers who, ironically, turned the two-to-one margin by which she was outspent in the race into her margin of victory. When her opponent, Sheriff Jack Heard, evaded her challenge to debate, she ran full-page ads saying, "Sheriff Heard, come out and fight like a man." Few political messages were ever so clear: if Kathy Whitmire could win in Houston, Texas—where a woman was supposed to be only clever enough to disguise her intelligence—then women could win anywhere.

Yet she says, "I prefer not to be called a feminist." In fact, Kathy grew up believing she would marry someone who would run for public office, never considering a political career for herself despite her lifelong interest in local issues. She married Jim Whitmire in 1966; together they became embroiled in local issues from regulation of utility rates to the awarding of cable-television franchises. Then in 1976, at age thirty-one, Jim died from the complications of juvenile diabetes.

It was Jim who had persuaded Kathy to attend the National Women's Political Caucus, held in Houston in 1973; she says now that the WPC inspired her to become active in the women's movement and ultimately to run for public office. A year after her husband's death, she ran for city controller.

That race demonstrated her genius for creating issues. She has a way of giving issues enormous appeal, by phrasing them so voters know and appreciate what she means. For instance, during the campaign she asserted that Houston's chief financial officer should be an accountant—perhaps an obvious point, but one that had never been made before. She also made Houston's failure to have elected a woman to any office by that late date the city's shame. The only other accountant in the race rode her issue into the run-off, where she trounced him. Then—as in the mayoral contest—the winning difference in the race was her corps of dedicated female volunteers.

Now she presses her agenda on a city at the nadir of its economic history. For the first time, Houston has been hit hard by a recession: There is record unemployment, a failure to attract new industry, and a disturbing number of businesses that are leaving. The main reason that Houston is less attractive to business is the unnecessary difficulty of daily life. In a spacious Western city, the freeways look like Tokyo's.

Now Whitmire is running for reelection and frequently reminds voters that she has already accomplished a great deal of what she set out to do. But, as with most elected officials, it has taken Kathy almost her entire first term to take control of the bureaucracy she heads.

She has tried to impose business principles on city practices. It is a tough fit. For instance, Houston's biggest problem right now is transportation. The Metropolitan Transit Authority, in place before Whitmire became mayor, has not earned public trust. As a result, the recent bond issue to fund the first phase of a new mass transit system was overwhelmingly rejected. Whitmire is left to struggle with an outdated bus system that has now been refurbished. Service is improving. In general, Houston is slowly becoming a better place to live.

Mayor Whitmire says heading the country's fourth largest city is the biggest job she wants. But a nation in need of effective leaders may lift her beyond city limits

Whitmire's deeply held belief in equal treatment for women and minorities has transformed the city's politics. She named a black man as chief of police within months of assuming office, saying only that Lee Brown, the former head of Atlanta's police and fire departments, was the best applicant for the job. In point of fact, Houston's *(Continued on page 188)*

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WHY WAIT?

KATHRYN WHITMIRE

(Continued from page 184)

police department is known nationwide for its sometimes brutal treatment of minorities; Brown's selection was no idle act of political imagery. Polls taken in late summer place his approval rating at 52 percent, only a few points behind the mayor's, and allegations of police brutality have dropped dramatically.

The "non-feminist" has increased the number of women department heads and appointed them to boards on which they had never been given a chance to serve, such as the powerful City Planning Commission. She does not deny charges that she has appointed more women than men to important positions; she merely underscores the talent of the women she has brought to City Hall. "Besides," she adds, "men got all the good jobs before. Women are just beginning to catch up."

She had sought and gained the endorsement of the Gay Political Caucus early in her campaign. At that time, the GPC was not recognized as a desirable ally; in a city as arrogantly masculine as Houston, their backing was considered explosive. But Kathy Whitmire had heard first-hand accounts of police violence against gays—including the killing of a man she had met. The gay community has utilized her support to gain credibility in the politics of this town; no one can be elected to city office anymore without seeking their endorsement. The days of gay-baiting are gone.

The new pressure groups of gays, women, and blacks have the power now to reelect Whitmire as often as they like—so long as they turn out to vote in large numbers. Demographics have shifted drastically here over the last decade, with power steadily trailing away from the male Anglo community. In 1981, Whitmire was appealing to white males as well as these special voting blocs because of her desire to run the city like a business; but she cannot expect to do that well again.

White men have become Whitmire's biggest political problem; polls indicate her only significant job-disapproval rating is among them. It is a problem I understand as a defense lawyer; I never put them on juries if I can avoid it, for that matter. Their defection was predictable. A handful of establishment figures, especially one particularly powerful contractor who "pours half the concrete in Texas," expected to continue their control over City Hall business after supporting her in the runoff for mayor. What they did not understand was that to work for Kathy Whitmire's election is an exercise in altruism that is rewarded, if at all, only in heaven. It is this group of disappointed former supporters who have produced a well-financed opponent in this year's election.

This summer's hurricane, Alicia, has also hurt Whitmire. For the first few days after the storm hit, much of the cleanup went awry, which has cost her significant support. As a result, the outcome of this election season is up in the air. Kathy Whitmire will probably head the city a while longer; but even if she were to be upset on November eighth, she has managed to nudge Houston into becoming a more cosmopolitan city, shedding its good ole boy image, if not its good ole boys.

As a reformed political addict who had thought himself cured after working for Jimmy Carter for six months, I was surprised to

find myself working closely with Kathy Whitmire during the closing stages of her '81 mayoral race. I discovered that she had Carter's quality of quickly absorbing facts, especially numbers, but there was more. Unlike Carter, she had a goal beyond just winning: she really wanted to run the city.

Political writers invariably observe the isolation forced upon those in public life; for Mayor Whitmire the description seems particularly poignant. In a crowd, she is not of the crowd; at home, she is most often alone. There is what is referred to as a "romantic interest" in her life; but she has no time to cultivate the kind of close relationship she would like. And although when she was elected she said that she wanted to balance her public and private lives, that is one promise she was not able to keep until the summer of this year, when she bought a beach house and a used blue Porsche. Every so often now she drives away, down the freeway to Galveston, for a few hours of anonymity and peace by the shore.

There, with her dress-for-success suit and bow tie (which bore the voters anyway) exchanged for blue jeans, the mayor appears younger, more attractive. It is precisely this Kathy Whitmire the public ought to see but probably never will; her fear of being caught in a candid moment makes her a difficult subject

In Houston—a spacious Western city—the freeways look like Tokyo's

for a reporter or photographer, an elusive figure for the public at large.

It is her close guard over her privacy that causes Mayor Whitmire the most trouble with the local press, especially when she's conducting public business. Her interviews for key personnel are so jealously protected that no one in Houston would verify the story of police chief Lee Brown's appointment until she announced it publicly.

The predictable result of her distance has been a season of criticism from the media. But she is a consummate politician whose public formality is only a hair's breadth away from a private mischievousness. Recently, the Mayor appeared as a guest disc jockey on a rock and roll show. She laughs as she remembers how much she enjoyed the hour playing host. Her unexpected foray into show business disarmed both the press and the public.

After Kathy won her mayoral race, the national press attention was intense; an ambitious advisor offered to draft a memorandum outlining a broader political career. Her response was an unexpectedly snappish, "Don't you understand this is all I want?" That may be true; but in a body politic honeycombed with incompetence, her administrative talents, forceful personality, and campaign skills conspire to catapult her into national leadership in the coming years. In a nation that needs effective leaders, the choice about Mayor Whitmire's future may no longer be her own. ▽

David Berg *is a lawyer in Houston, Texas.*

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How four busy women keep moving

Exercise is simply movement—any movement that keeps you fit. The time to exercise doesn't have to be structured and distinct from the rest of your life. In fact, busy women often make fitness part of their day by calling it something else.

"Much as I'd like to, I never get to a health club," says Brenda Lee Landry, a securities analyst and vice president at Morgan Stanley, New York City. "But I recently took a stress test, and even my doctor couldn't believe how well I did. I think it's from constantly being on the run." Brenda's "exercise": she walks home from work, carries her luggage around airports, and races around her Manhattan apartment and Southampton home. "I danced as a child, and I turn everything I do into exercise," she says. "I actually do pliés while putting on makeup." She saves sports for weekends and thinks of them as relaxation—"that's the time to be with my husband."

Weekends for Martha Stewart mean long, vigorous bike rides with her husband. She owns and runs a catering business and store in Westport, Connecticut, and is the author of *Entertaining* (Clarkson N. Potter, Inc.). "I need very little sleep," she says, "and my day is filled with activity." The Stewarts' property—four sumptuous acres in Connecticut—includes a swimming pool ("extra long for doing laps") and gardens where Martha raises many of the herbs and vegetables she uses in her catering. "I love turning garden cleanup into an aerobic exercise," she says. "Even raking can be a fitness activity. I do it fast and vigorously; it's good for the upper body."

Martha tries to get to her exercise club regularly, but knows that if she misses, she will be walking her dog three times a day and doing her routine of sit-ups, stretching, and leg lifts before bed. "The more exercise I do, the more invigorated and relaxed I feel afterward."

Tina Santi-Flaherty, corporate vice president of Colgate-Palmolive, seems to relax standing up. "I never take an escalator if I can take stairs, and I try to think of ways of walking during the day," she says. She works out three times a week at the Sports Training Institute in New York—having dismissed several other health clubs as "powder puff." "Sometimes I'd do anything not to have to exercise," she says, "so I think of Sports Training as just another meeting I have to go to during the day. That way I don't have an excuse not to go."

On weekends, Tina jogs or bicycles—and does the same when she's traveling. "I usually find someone in the city who will lend me a bike," she says.

Sometimes you appreciate the value of activity more when you can't do it. Shelley Pfeifer, vice president and fashion director of

Echo Scarves, had two back operations a year ago. "Coming back is a slow, discouraging process," she says. But she works out for close to two hours, several times a week. When she is off on buying trips, she will always work out in her hotel room, or find out what facilities are available nearby. She is reluctant to call her office life sedentary. "Sometime, I'll have to count how many miles I log running around the office. "When you have a demanding life, taking care of yourself is important."

One thing active women invariably find: The more active you are, the more active you can be. "People always ask me how I keep going," says Brenda Lee Landry. "Once you're moving quickly, how can you ever stop?" ▽

Top photo ARTHUR ELGORT. Hair, Stephane Lempire for John Sahag; makeup, George Newell. Pavlova's Pointe sweater and unitard. Rings, Paloma Picasso for Tiffany. *Small photo:* ANDREA BLANCH. Hair, Kerry Warn; makeup, Arnella. Shirt, Shanghai'd by Bowman Trading. Details, last pages

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HAIR NOW

a shift

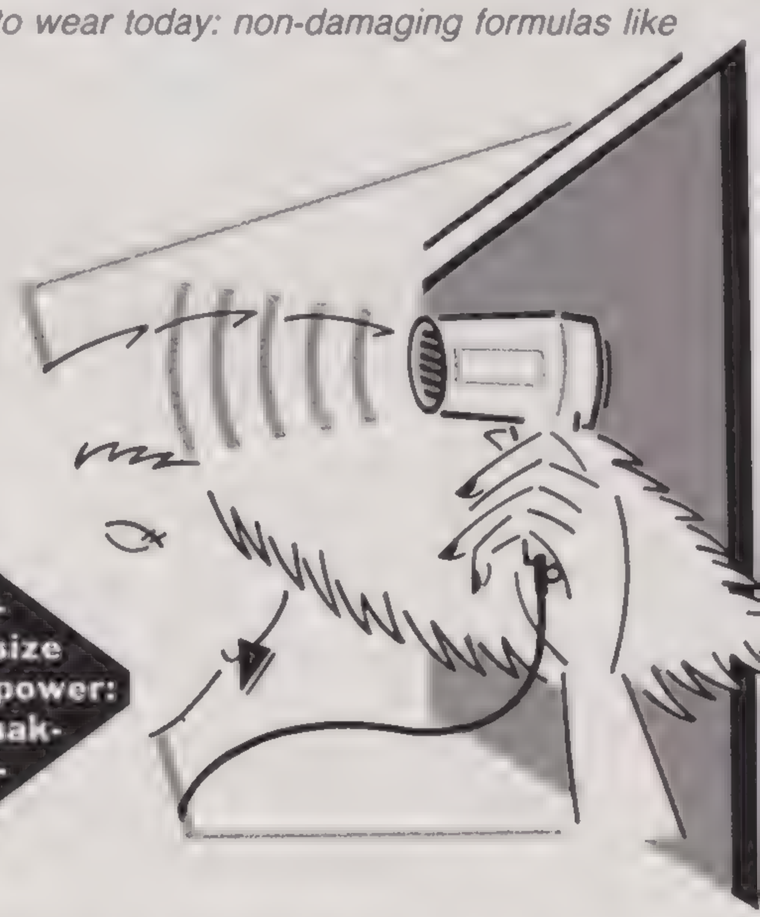
Now, "longer" short hair, new color... an actress with style

For actress Ann Archer, *right* (who's co-starring in Robert Kaufman's new comedy film, *The Check Is in the Mail*), one of her biggest "work strains" is overmanipulation of her hair from frequent washing and coloring—she recently went from a redhead for one film, to being blond for another, then back to her own dark-brown shade, which she likes best . . . With each transition, she says, deep conditioning is a must. Since Ann's thick-but-fine hair usually has to be roller set, Christiaan cut it bluntly and more precisely (small photo, *top*) for more support, minimum upkeep, and the ease of just brushing (small photo, *bottom*) and blow drying her hair into shape (the final effect, *big photo*). Thirty-six years old and with a real sense of herself—Ann dresses in a casual, sporty style—she says, "as the years go by, I look better and better with less makeup, just a good haircut and a little lipstick. More than that on me looks phony."

haircolor

now is being used to "silhouette" a cut, to emphasize hair's line, shape. Newest: strategically placed highlights—on just one layer or section of hair—that look different as the light changes, as your hair moves. At NYC's Raymond & Nasser salon, color director Roger Scalzo graduates intensity and depth of color from paler, more scattered at the crown to deeper at the nape, using what he calls "bordering" tones that are less than a shade apart. It's a technique that works especially well with the new cuts that are cropped shorter, closer to the head in back—and one that requires touch-ups as infrequently as every few months. One example of the new haircolor technology that makes color so easy to wear today: non-damaging formulas like Sebastian Cellophanes, now in palest Vanilla blond.

MANY OF THE BEST-LOOKING HAIRCUTS NOW HAVE THICK, FULL BANGS, PARTED SLIGHTLY OFF-CENTER



Benefit of technology that's making computers smaller: hair "tools" are shrinking, too. There are fold-up curling irons as small as a pencil, blowdryers the size of an index card. One such, that packs 1200 watts of power: Gillette's new Mini-Max dryer, sketched *right*. Also making electronics news: Clairol's Deluxe Custom Care-Setter—soft electric rollers for curl plus control.

The ultimate bob: the beaded and sequined wig worn by Iman (*left*) at Bob Mackie's fall show. Worn with his waist-plunging all-beaded dress, oversized drop earrings, and dramatic makeup, it made a definite evening "statement"--one that, admittedly, is not for every woman . . .

SHORTER and spikier on top, at the crown—that's what gives a blunt cut more dimension, more versatility now, says super-stylist Suga. "Hair that's all one length goes flat; cutting shorter, tapered layers in front gives hair a narrow but definite shape." The most workable length for most women, says Suga, is just brushing the shoulders on the sides, angled up in back. At night, he likes "hair that's not too neat, that has some airiness, volume. And huge black-satin bows used as hair ornaments, with hair brushed smooth at the sides and back, pushed up away from the head in front." To comb through wet hair before blow-drying: Freeman Cosmetics' Sea Kelp styling mist—lighter than a gel, more comb-able than a spray.

ARTHUR ELGORT, hair by Christiaan. Sketch by MELANIE PARKS

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Health

Diet tips for runners...snuffing out the smoking habit...vitamin C for would-be fathers?...flu-vaccine guide

By Melva Weber

WINTER BRACERS: FLU VACCINES

Colder weather is on the way and with it comes the threat of virus infections in lungs and breathing passages—especially in the very young and the old and frail.

Influenza viruses come in A and B forms, and a third major viral illness is respiratory syncytial virus, or "RSV." (Syncytial refers to a glob of cell nucleus material without cell walls or partitions.) RSV is the most common serious lower-lung disease in babies and young children, and is increasingly recognized as a major viral enemy of the elderly.

Flu vaccines, when they're compounded for specific strains of viruses, can prevent A and B influenza infections; but, so far, there's no vaccine that works against RSV. An important limitation of flu vaccination, comments David S. Fedson, M.D., of the University of Virginia School of Medicine in Charlottesville, is that it's grossly underused. To guard against an outbreak, people at high risk of influenza, including those with chronic illness, most of the elderly, and those holding essential jobs—such as police, firemen, and hospital and health workers—should have annual flu shots; but many of them don't. Amantadine, an antiviral drug that can both prevent and treat flu, works only against the influenza A viruses; but another antiviral agent, ribavirin, is highly promising for its effects against a whole range of viruses, including influenza A and B and respiratory syncytial virus.

In a study just reported in *The Journal of the American Medical Association*, ribavirin aerosol spray was effective for treating influenza B in a group of college students. Fevers went down earlier and the period of viral shedding—the infectious stage—was shortened in patients who were given ribavirin. In another study, volunteers inoculated with RSV viruses were then either observed without treatment or given ribavirin. In this group, too, systemic symptoms of aches and pains, coughing and fever were relieved by ribavirin, though the drug had no effect on minor symptoms of the upper-respiratory tract.

In addition, the *New England Journal of Medicine* reports, ribavirin aerosol was given to babies hospitalized for RSV infection, and compared with other infants in the same hospital who also had RSV but were receiving regular treatment for the illness. The ribavirin-treated babies fared significantly better, notably in the lower-respiratory tract. There were no side effects or signs of toxicity with ribavirin.

Ribavirin therapy is another step toward cutting the toll of the severe viral infections, notes Dr. Fedson. Other possibilities include adding interferon to drug treatment, more research into amantadine, closer surveillance of virus infections in community outbreaks.

DANGERS OF RUNNING ON EMPTY

If you're a serious woman runner—so serious that your menstrual periods have stopped—there are several ways you can act to protect your reproductive health. At Emory University in Atlanta, Edwin Dale, M.D., and Patricia Gray, M.D., studied a group of seventy women runners who ran at least forty miles each week. Sixteen women whose periods had stopped were faster runners, weighed about eleven pounds less, and ate about four hundred calories less each day than their colleagues who still had menstrual periods. Their blood and body fat levels were significantly lower, indicating they had fallen below the levels needed to produce estrogen and maintain reproductive functions such as menstruation.

Standard doctor's advice to such women is to slow down and run less; but running enthusiasts generally resist such advice. In fact, the women in the Emory study kept running long and fast even when they wanted to get pregnant, or when they realized that long absence of menstruation could reduce their chances for pregnancy in the future.

Doctors Dale and Gray have an alternative approach. Some highly nutritious, cholesterol-bearing food, such as an egg or four ounces of red meat, eaten every other day, can be enough to restore missing menstrual periods in avid runners, they say. For those who can't slow down it's a bit of health insurance.

LESS LEAD, BETTER HEALTH?

Good news on the frontier of environmental health: the average amount of toxic lead contaminating our bloodstreams dropped by more than one-third during the four years preceding early 1980. The National Center for Health Statistics, which conducted the extensive survey, attributes the lower lead levels to three possible factors: People are more aware of lead sources and of lead toxicity; there is less lead contamination in the food supply; and, probably most important, there has been a reduction in the use of leaded gasoline. In a study by the Environmental Protection Agency, a 41 percent drop in airborne lead concentrations was accompanied by a 40 percent drop in the amount of lead consumed in gasoline. And while in strictly scientific terms, this doesn't prove that less lead in gasoline equals less lead in air equals less lead in our veins, it amounts to cheering circumstantial evidence.

VITAMIN KEY TO FERTILITY PROBLEM?

For some couples struggling to have a baby, the answer to their troubles may be as simple as a couple of vitamin C tablets a day for the husband.

At the University of Texas Medical Branch in Galveston, Earl B. Dawson, Ph.D., and his colleagues studied men whose fertility problem was a tendency for sperm to clump together, preventing the motility required for impregnation. In tests, these men had lower than normal levels of ascorbic acid—vitamin C—in blood and semen. But, after taking 500 mg. capsules of vitamin C, twice each day, some subjects, examined at the end of the first week, showed a six-fold rise in blood levels of the vitamin, and threefold rise in semen ascorbic acid. What's more, the clumping tendency had dropped to a degree well within the range permitting fertility.

Clumping, or agglutination of sperm in the semen, is only one cause of infertility. But if it's the one, vitamin C supplementation may be a key to wished-for parenthood.

SMOKING INS AND OUTS

Latest alert for smokers—a clinical test developed by British scientists produced evidence that the delicate lung lining where air passes through into the bloodstream is four times as permeable—in other words, leakier—in smokers as in nonsmokers. The test serves as further proof that smoking—which has long been associated with lung disease—does cause an unnatural and potentially unhealthy change in lung tissue.

Barbara Minty, M.I. Biol., Harrow, England, reported to the American Lung Association that the test used a fine mist containing a low dose of a radioactive tracer, which is breathed in by the subject. The rate of disappearance of the tracer substance measures the permeability of lung tissue. When a smoker stops smoking for only one day, the lung leakiness diminishes considerably; a result, says Ms. Minty, that should encourage smokers to sustain the effort to quit. She adds that smoking "low tar" cigarettes doesn't reduce lung leakiness at all; experiments with nicotine chewing gum have shown that something in smoke, but not nicotine, causes the leaky lungs.

Further encouragement to "break the habit"—November 17 is the American Cancer Society's annual "Great American Smokeout," a day on which all smokers nationwide pledge to abstain from smoking for twenty-four hours, which, in some cases, is a kickoff to permanent abstention.

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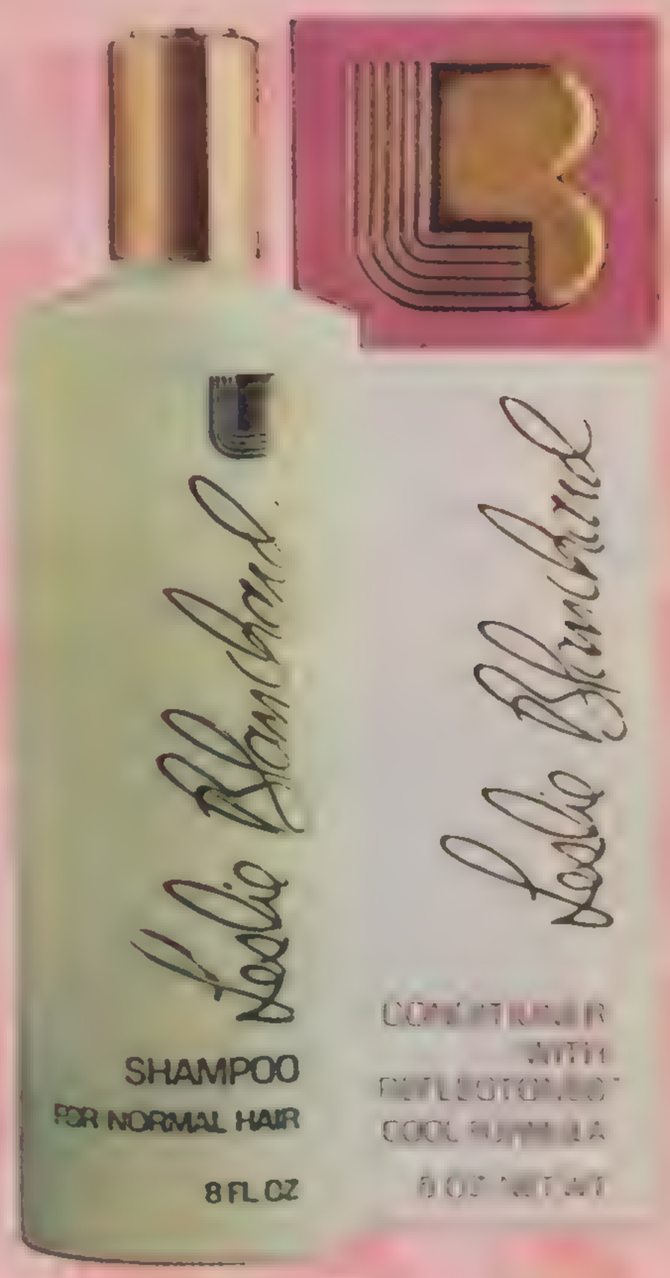

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There is a special feel in an Oldsmobile

Women & Cars

By Lillian Borgeson

Getting going: steps you can take when your car won't start

You get in your car, turn the key . . . and nothing happens. The car won't start. Before you head for the telephone to summon a tow truck or mechanic, there are some things you can try on your own. First, pull out the owner's manual (which should be kept in the glove compartment) to refresh your memory on the correct starting procedures when the engine is cold, warm, or hot. If you're already doing everything right and the car still won't start, look for clues—sounds, sights, smells, or behavior patterns—that may tell why. Here are some common no-start situations and how to handle them by yourself.

● You put the key in the ignition slot, but it won't turn. The problem: the anti-theft device built into the ignition is stuck at "lock." The solution in most cars: turn the steering wheel as hard as possible in the direction the wheels are turned. At the same time, use as much hand pressure as you can muster to turn the ignition-lock knob (which should be so labeled) in a clockwise direction. If that doesn't work, check the owner's manual for ways to unlock the ignition.

● The key turns but there's no action. In a car with automatic transmission, one likely reason is that the shift knob isn't in one of its "start" positions—Park (P) or, in most cars, Neutral (N). "You'd be surprised at the number of cars that get towed in here because they're in one of the driving gears," said mechanic Mike Bruni, "where for safety reasons they're not *supposed* to start."

In a car with manual transmission, a comparable safety switch keeps the starter from working unless your foot has the clutch pedal all the way down to the floor throughout the starting procedure.

● The key turns on, there's a quick baritone growl, and that's it. The engine won't turn over and nothing is happening—signs of a dead or dying battery. To check the diagnosis, tap the horn to see if it sounds different . . . or sounds at all. Turn the headlight switch on; then get out to see if the lights are on at normal brightness.

Anything less than normal horn/light behavior with the engine off suggests a dead battery, or one that's under the weather because of loose or corroded connections, a shortage of water, or some other problem. Consult your owner's manual, to see whether your car can be safely "jump started"—that is, by using battery energy from another car, so you can drive to a garage. If so, maybe a neighbor can help. If not, you'll have to call a roadside help or towing service.

● When you turn the key, the engine turns over (the battery is doing its job) but then stops again—which suggests it is not getting fuel. Could you be out of gas? Even if you filled the tank recently, the fuel could have been siphoned off by a petty thief.

If there's plenty of gas in your tank, the problem could lie in the fuel pump, which pumps the gas to the engine, or the carburetor, which mixes the gas with air in the right proportions. To eliminate one of the possibilities, try again to start the car. If there's a strong smell of gasoline, you know the fuel pump is okay and getting the gas to the carburetor. If you don't smell gas, your car may need a new fuel pump.

If the fuel pump isn't the problem, you'll have to suspect trouble in the carburetor. Or that fuel is getting through the carburetor and to the engine, but the spark plugs aren't firing.

Five common problems you can handle by yourself

Or maybe there's trouble in the timing or in the distributor, which directs electrical current to the spark plugs in an orderly sequence.

You will need a mechanic to pinpoint the diagnosis and cure any of these problems.

● Just as a car won't start when the parts that need fuel aren't getting any, it also won't start when the carburetor is getting *too much* gas—that is, when it's "flooded." This can happen in cold weather, if you keep cranking the starter and stepping on the gas again and again. It can also happen in warm weather in heavy stop-and-go traffic or when you stop for a time with the engine idling.

Hot or cold, when you over-feed and flood the carburetor, you'll smell gasoline. To correct the situation, push the gas pedal all the way down and hold it to the floor while starting. This will clear out the excess fuel and everything should run smoothly again. Never try to cure flooding by pumping the gas pedal up and down; you'll just make the situation worse.

And when your car won't start, whatever the cause, don't grind the starter until it screams or whines. Instead, turn the starter on briefly a few times, then turn the ignition off and let everything rest a moment before you try again. ▽

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Mothers Work

Mind Health

By Carol Tavris

The truth about child abuse...why meditation really works...how power changes women

SEXUAL ABUSE AND SECRET DESIRES—DID FREUD LIE?

When Sigmund Freud listened to patient after patient telling him that she had been sexually molested as a child—usually by a father, uncle, or parental friend—he had a choice. He could believe the women, which would implicate his male friends who had sent him their wives and daughters for treatment. Or, he could decide that the women were confusing fantasy with reality, because they "really" wanted the incestuous affairs.

At first Freud believed the testimony of his patients, and posed what he called the "seduction theory": that emotional disturbance in adults stems from *actual* childhood trauma (often, in the case of women, sexual trauma). Then Freud changed his mind, and decided that women were only imagining that they had been raped or seduced. This decision has drastically affected the study of child abuse and its treatment throughout this century; psychotherapists and social workers have assumed that the victim's sense of shame and guilt stemmed from a belief that she had unconsciously enticed her molester.

In recent years, evidence has steadily accumulated to support the validity of what Freud's patients told him. The latest evidence comes from psychoanalyst Jeffrey Moussaieff Masson, Ph.D., who has written *The Assault on Truth: Freud's Suppression of the Seduction Theory* (to be published next year by Farrar, Straus & Giroux). As Projects Director of the Sigmund Freud Archives, Masson discovered previously unpublished letters between Freud and his close friend Wilhelm Fliess. These letters revealed that Freud was fully aware of the studies documenting the high incidence of sexual abuse of children—he had even observed autopsies of children who had been raped and murdered. Freud, however, wished to absolve his patients' parents of blame for their children's neuroses, Masson says. Also, his seduction theory was disparaged by other leading psychologists of his day, including Richard von Krafft-Ebing.

Masson, who was subsequently fired from his position, does not waffle in his conclusion: Freud's failure to stay with his original seduction theory was a lapse of courage, not of "clinical insight." This tragic coverup of the truth, Masson says, "has poisoned the entire profession" of psychoanalysis.

In modern America, as in Victorian Vienna, the sexual molestation of children is far more widespread than previously assumed. David Finkelhor, Ph.D., of the Family Violence Research Program at the University of New Hampshire, has been collecting data from his own research and others'. Between 15 and 34 percent of all girls, and between 3 and 9 percent of all boys, are victims of sexual abuse. Virtually all of the adults who abuse children of either sex, Finkelhor finds, are male (94 to 97 percent). Finkelhor thinks that the total number of victimized children may be double the number reported, because so many do not tell their parents or anyone else about it.

It is time, clearly, for victims and therapists alike to stop blaming the children for the behavior of adults. But Freud's revisionism has a long reach. Just last year, a Wisconsin judge acquitted a man accused of raping a five-year-old. The girl, said the judge, was "unusually promiscuous."

WOMEN IN POLITICS—DIFFERENT FROM MEN?

Are women politicians different from male politicians? Are they going to transform public office, or play the same old games? At last there are enough women in politics to begin to answer these questions. Althea Smith, Ph.D., of Boston University, analyzed 326 men and 170 women holding public offices across the nation. Some of her findings:

- *The longer a woman is in office, the more feminist her orientation becomes.*
- *For women, feminism is independent of liberalism or conservatism. For every Margaret Thatcher who does nothing for women's rights or women's issues, there is a conservative who works for women's rights; sex-role traditionalists are to be found equally among liberals and conservatives. Among men in public office, though, conservatives are more traditional about women's roles and liberals are more feminist.*

Years ago, anthropologist Lionel Tiger, Ph.D., argued that the traditional, conservative attitudes found among the few women in high political office was the result of male domination of politics. "Women are not changed by, nor do they change, the political structure because they are selected by men to maintain the status quo," is how Smith describes this argument. But her work shows Tiger's thesis to have been applicable only to a particular time in women's history—a time of tokenism. Now female politicians are a vocal minority. The next test will come when they make up half of all politicians . . . and five members of the Supreme Court.

("Mind Health" continued on page 254)

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MIND HEALTH

(Continued from page 252)

TIME OUT FOR TM

Meditation works. It lowers blood pressure, slows breathing, and soothes the soul. Now researchers are finding that it is the twenty minutes of deep relaxation that matter, not the method you use to achieve it.

David S. Holmes, Ph.D., and his colleagues at the University of Kansas compared ten highly trained meditators (who had been practicing Transcendental Meditation for four to ten years) with ten adults who had had no such experience. On four separate days, the first group meditated for twenty minutes, while the nonmeditators sat quietly. Before, during, and after this period, the researchers measured everyone's heart rate, respiration rate, blood pressure, and skin resistance (a measure of physiological excitement). Before and after the session, the participants themselves recorded whether they felt agitated, restless, pressured, frustrated, or calm and collected.

The researchers found no differences between meditators and resters on any of the five physiological measures of relaxation or on any of the subjective reports of mood. If anything, the TMers had somewhat higher heart rates and diastolic blood pressures than the nonmeditators at the start of each session--perhaps high-strung people find TM particularly useful as a calming method.

These findings are important in two ways: they show that TM does work for its proponents and that those who are uninterested in TM can get the same benefits from setting aside twenty uninterrupted minutes every day--to do nothing but sit quietly.

EYEWITNESSES—ON TRIAL

"But I saw it with my own *eyes*!" says A. "Then you're as blind as a bat," says B. The number of marital disputes that end up this way must be in the megamillions, because most of us insist that what we see is what we know—and that we are accurate about what we see.

Psychologist Elizabeth F. Loftus, Ph.D., has been studying eyewitness testimony for many years now, and has found that eyewitnesses are frequently mistaken about the identity of criminals, the color of traffic lights, even the sequence of events during a crime. People aren't good earwitnesses, either, misrecollecting overheard conversations. And when people are given new information about an event *after* it happened, their "memories" change.

Loftus' work has important implications for the value of eyewitness testimony in courtroom trials, but it also is important for our everyday lives. For starters, we can all ease up on the insistence that seeing is believing.

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America: the state of the art

By Barbara Rose

Painting in the South

Regionalism being the center of current attention—much as it was in the 'thirties—the current exhibition at the Virginia Museum of Fine Arts, *Painting in the South: 1564-1980,* is an apposite survey of works by artists, including some Yankees and Europeans, of their experience of the Southland. Ranging from Colonial portraits to George Catlin's nineteenth-century landscapes to abstractions Arshile Gorky painted while living on a farm in Virginia in the 'forties, the show includes works by Edward Hopper and Jasper Johns.

Regionalism has usually been associated with the Midwest and the West, but this exhibit goes a long way in filling in the picture of the important contribution of the South to American art.

NARRATIVE SCROLLS FROM JAPAN

Emaki, or scroll paintings, illustrating literary or religious texts are one of the unique forms developed by Japanese art. Currently, the Asia Society in NYC has assembled the first major U.S. exhibition of these Japanese national treasures (until November 6). The scrolls themselves, especially popular in the twelfth to the fourteenth centuries, are about as different from contemporary American art, often aimed at a mass public, as one could imagine.

These scrolls were commissioned by aristocrats for their personal collections; the emaki were often painted by scholar monks. Meant to be experienced by only one person at a time, they were designed to be unrolled slowly so that the progress of the narrative, which was illustrated in a series of scenes, could be followed

Among the treasures are two scenes from a twelfth-century scroll illustrating a masterpiece of Japanese romantic fiction, The Tale of Genji, and a scene from the eighth-century Sutra of Cause and Effect, the earliest emaki known. Aristocratic art, narrative scrolls were exquisitely refined in craft and execution, products of a feudal society contemporary with the medieval culture that produced illuminated manuscripts in the West, before printing democratized both art and literature

In a season of group shows introducing new talents, the current *New Perspectives in American Art* show at The Solomon R. Guggenheim Museum in New York City is a good sampling of the diversity of styles of our "pluralistic" period. The exhibition was organized by Diane Waldman, deputy director of the Guggenheim; and, the fifth in a series of shows of emerging young artists sponsored by Exxon, it features the work of eleven artists in a variety of media.

All areas of the country are represented; this approach is typical of the current emphasis placed on regional art, an approach that may be traced to policies formulated by the National Endowment for the Arts: In fact, if one wishes to assess the major contribution of the NEA to the history of American art, it would be the encouragement of regionalism and pluralism at the expense of the mainstream modernist tradition imported from the School of Paris by the New York School.

The mainstream modernist tradition stressed continuity rather than rupture, universality as opposed to personal iconography, and internationalism rather than provincialism. By supporting regionalism and eclecticism, ethnic, local, and highly subjective personal art, the NEA began the trend toward anti-New York School art typical of what is being done today in America. It remains for history to judge whether this has been in the best interest of the quality of our art.

It must be said that Mrs. Waldman's selection is indeed representative of the variety of styles now being practiced. All of it is competent, professional; and all of it is derivative of one or another well-known American artist, from Pegan Brooke's mix of O'Keeffe and Dove to Tom Lieber's union of Susan Rothenberg and Jonathan Borofsky. Not a risk is taken; not a new thought introduced. None of the

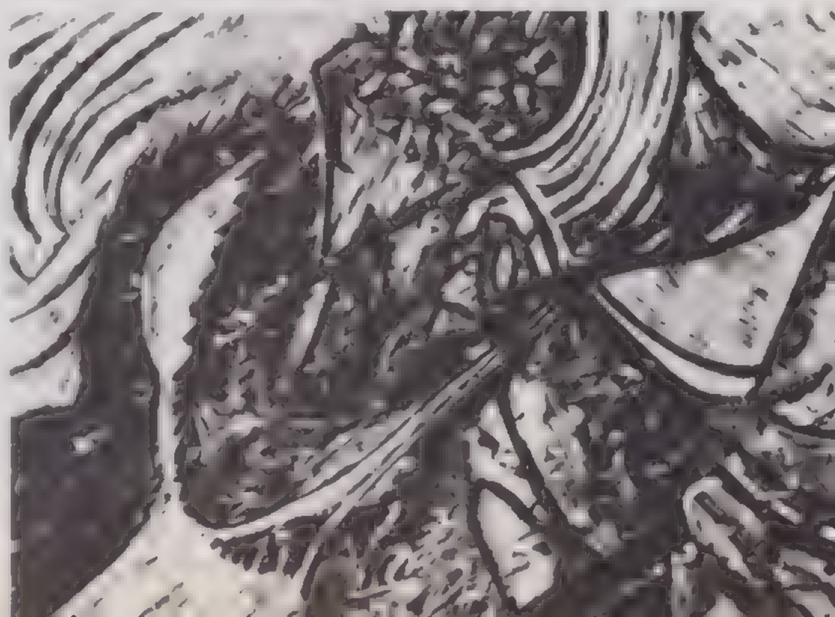
Untitled painting by Bruce Cohen, 1982; oil on canvas, 66″ x 40″. Collection of Mr. and Mrs. Robert Nachshin, Los Angeles

work is bad, nor is any of it in any way memorable. Aaron Karp's pastels have a certain amount of physical vigor. Otherwise, the common denominator is a strange stasis, an inert quality that one might characterize as the esthetic equivalent of stagnation.

One of the virtues of Mrs. Waldman's show is that she is not trying to sell anything but rather to report on what is happening. What she has uncovered is well crafted, intelligent, tasteful, honest work, which is certainly better than the trivial, cheap, tricked-out novelty items that usually find their way into group shows. But there is something depressing about the stance of playing it safe that seems characteristic of all the artists concerned.

One remembers with nostalgia the series of "Americans" exhibitions Dorothy Miller organized for NYC's Museum of Modern Art in the 'fifties and 'sixties, where one might discover a Clyfford Still or an Ad Reinhardt or a Jasper Johns. The question is whether original talents of that magnitude exist any longer in our fragmented, unfocused culture. If so, they are invisible in the present museum scene.

Above left: **"Back to Back," by Tom Lieber, 1983; acrylic on canvas, 96″ x 72″. From John Berggruen Gallery, San Francisco. *Below:* "Looking for Wholes #6," by Aaron Karp, 1983; pastel, 30″ x 22″. The Solomon R. Guggenheim Museum, New York City.**



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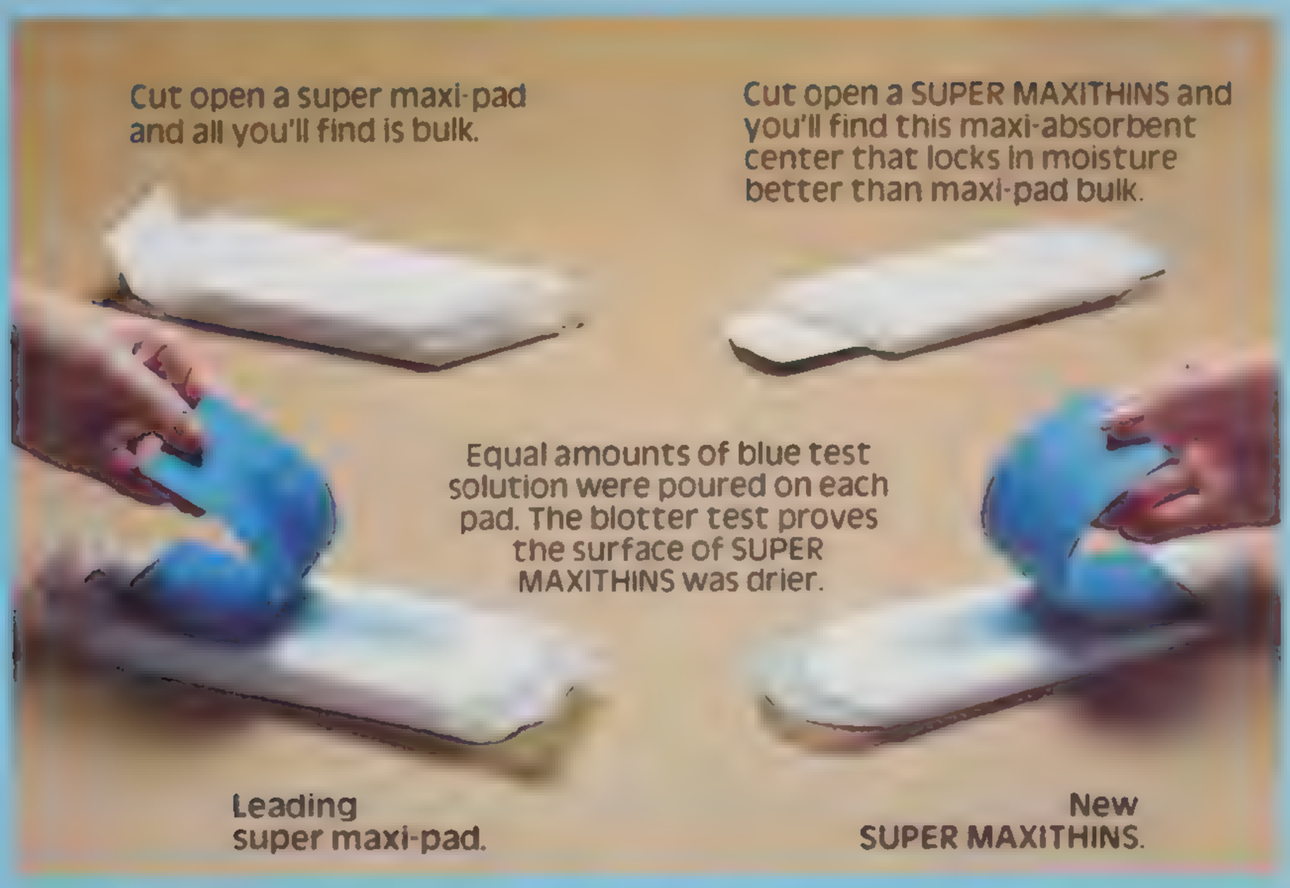
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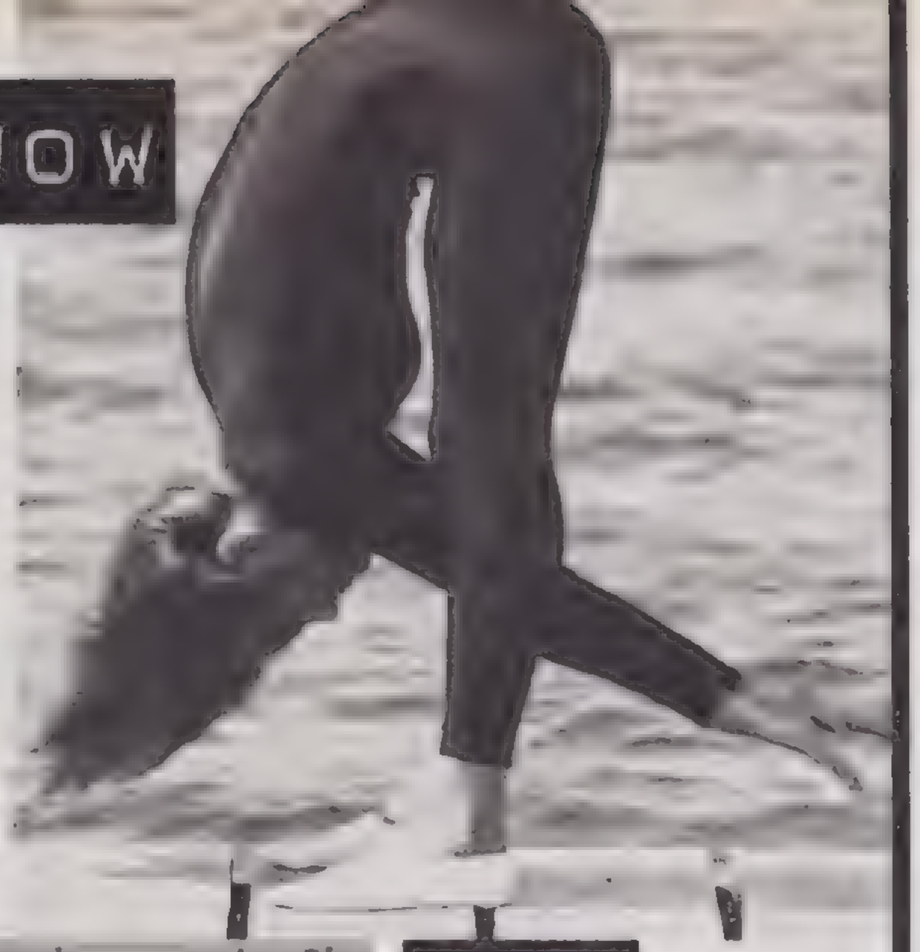
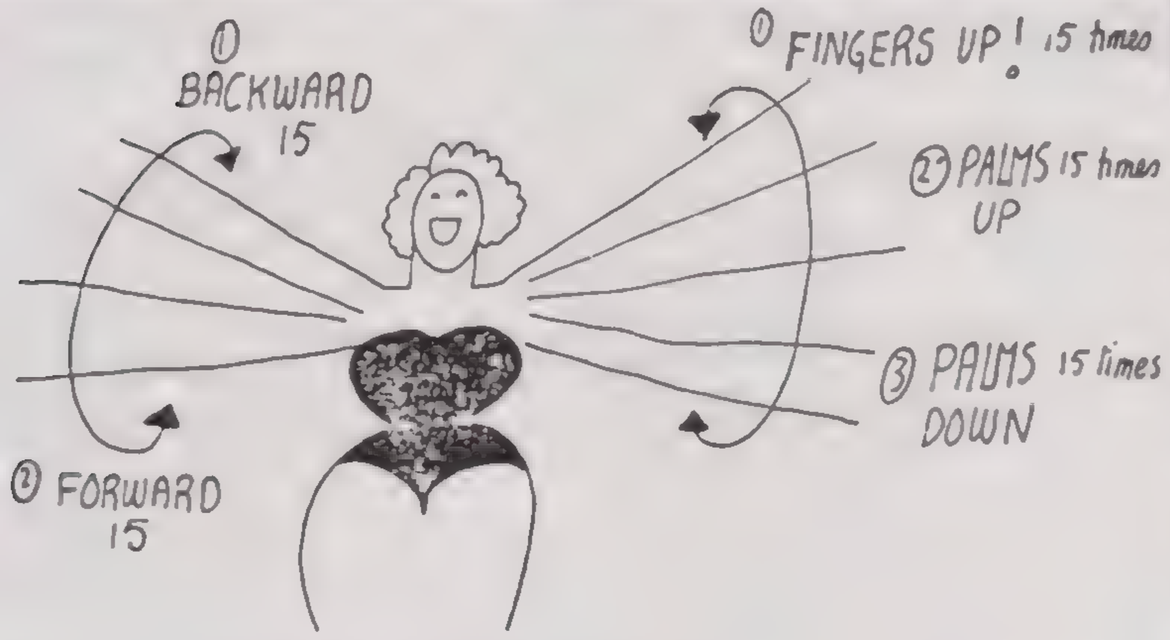


Secret of Christie Brinkley's trim body, above: exercise. She tracks it in her illustrated exercise diary (example, arm toner, below). More in "Christie Brinkley's Outdoor Beauty and Fitness Book" (Simon & Schuster).



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Exercise studios are springing up in business centers, offering classes during hours that slide into a working woman's active schedule (best: early morning, lunch time, late evening). Two new studios: The 11th Commandment, Inc., in Chicago's business district, runs classes for improved muscle tone, cardiovascular fitness, coordination (316 North Michigan Ave.) . . . Body Design by Gilda—the popular, grueling exercise class based in Beverly Hills—is now also in NYC's garment district (1407 Broadway), shaping up clients from the fashion world.

GOOD MOVES

Everyone's taking fitness more seriously—including exercise instructors. One example: Mary Anne Benton, *above,* whose Body Class operates out of the Sports Training and Rehabilitative Therapy Clinic in Santa Cruz, CA, is—with the help of doctors—organizing a training program for aerobics exercise teachers.

Benton's good advice on thigh firmers: leg lifts work best—quickest!—when alignment is correct. Her thigh exercise, *above,* starts with this alignment: With top hip directly over bottom hip, contract abdominals; tighten thighs, buttocks to prevent hip movement during lifts. In position shown *above left,* with top leg turned out so that front of thigh faces ceiling, flex foot and lift leg. Rotate leg so inner thigh faces floor and, with flexed foot, lift leg. Do this for about two minutes. Repeat, other leg.

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1, 2, 3, Hut . . . Hike . . . Plié . . . Arabesque. . . ?

The esthetics of football—really?

BY ROY BLOUNT, JR.

In a book once I quoted a woman named Opal Lister as having written me, "If you're looking for ideas, here is one about football which I wrote down in a notebook I keep: 'Broken-field running is as fine, rich, and witty an enactment of the solving of a maze as is found in our culture.'" I reveal here now that I made up Opal Lister, and her quote. I was giving myself an excuse to write some fancy things about football. For instance:

"Football is like sculpture. What you can get out of watching a Franco Harris run surely resembles what you can get out of looking at a Brancusi bird: the tensions and the flow, the lines. . . .

"Football is like poetry. Ordinary speech, said Robert Frost, is 'only lovely when thrown and drawn and displayed,' like the steps of a running back, 'across spaces of the footed line.'

MERLE NACHT

"See the ball carrier finding point after point in space and time where he will not be converged upon. Watch him turn the corner. Who cannot profit from a kinesthetic illustration of the concept 'turning the corner'? The great thing about turning a corner in football, as in life, is that if you don't hurry, or if you hurry too much, there won't be a corner."

And now, a second excuse. Vogue has asked me to write about the esthetic of football.

Well. There are people who read Vogue. And there are people who watch football. It may be that there are people who do both—who leaf through news of the fur collections while watching bears and lions rip each other to shreds.

I mean the Chicago Bears and the Detroit Lions, and "rip each other to shreds" is just a kind of expression sportswriters use. That football, however, is in many ways a brutish pursuit, few even of its enthusiasts would deny. It places a great premium on foot-pound-snarls of splenetic energy. Two people who weigh well over two hundred pounds apiece, who can run forty yards in under five seconds, who are wearing hard plastic hats with bars across the face, and who wish each other real physical ill, often meet head-on at full tilt.

Players' knees and noses may have little or no cartilage left. The backs of their hands may be deeply rutted and cratered. (You might expect a football player to have a crushing handshake; in fact he is likely to wince when his hand is gripped socially.) All season they use ice, tape, and anti-inflammatory drugs to keep their swellings down. Many a football moment evokes panicky adolescents with braces locked, or sides of beef falling over. "Sometimes I feel like I could kill a man out there," said the Pittsburgh Steelers' statesmanlike Mean Joe Greene. "And that's not a good feeling."

And yet, I submit, football does have an *(Continued on page 265)*

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FOOTBALL

(Continued from page 262)

esthetic appeal. That may be hard to believe, given the stereotype of the person to whom football appeals. He sits on a Barcalounger in front of his TV set, makes rude sounds and waxes fat. And yet I—who am sensitive enough to have been asked to write about an esthetic for Vogue—enjoy watching football. Not obsessively. I don't even watch enough of it to keep up professionally. As an intermittent sportswriter, I am often introduced to huge men named Johnson or something-like-Grompka to whom I heartily say "Oh yes!" because I assume I ought to know who they are.

But when I see a fish-shaped ball soar forty yards through the air and lodge with a delicate *ffsnk* sound in the outstretched fingers of a person who, while running at desperate speed, has leapt thirty inches clear of the ground and twisted his body in such a way as to evade two other persons who are against him wholeheartedly and with him neck and neck and neck, I am impressed. Moved.

The ball itself is a fine leather object. A little like a shaving kit, a little like an artillery shell. It feels good in the hand. But because of the taut plumpness of its middle and the slope of its ends, it is not readily grasped. It is designed to bounce randomly and to spiral away. A well-punted football spins off the instep, climbs like a salmon up a waterfall, then seems to shift gears in mid-air before it noses over at its apogee and descends like a Coppertoned diver: the most complex and interesting ball-flight in sports.

Football is a game of angles and fault lines. Hitting an opponent correctly is like tapping a block of stone so that the right chunk falls away and an intended form emerges. At the line of scrimmage (a venerable English word originally meaning "skirmish"), opposing squads confront each other in parallel ranks; but usually the ball is advanced obliquely, by means of criss-crosses, zigzags, cutbacks, buttonhooks, sweeps. A ballcarrier may seem to be plunging masochistically into heaps of flesh, but he is trying to pick his azimuth and switch his hips so that tacklers hit him glancingly. A tangle of football bodies may seem off-puttingly dense; but so does a paragraph of Henry James if you don't take time to appreciate all the spins, slopes, and inflections within.

Lynn Swann, a great wide receiver for the Pittsburgh Steelers, said when he retired from football after last season that he should probably have been a ballet dancer instead. This was no idle reflection, because Swann studied ballet throughout his childhood and kept his toes in it during his football career: a few years ago he danced in a Twyla Tharp TV special. Personally, I am glad he played football. He leapt more amazingly than any other player has. He leapt for balls, to be sure, rather than beauty. But the ball made him stretch in ways no choreography would. It required of him thrilling improvisatory extensions. I have seen Nureyev leap, and I have seen Swann. I'll take Swann.

So, I believe, will Opal Lister, who writes, "Tell me this: Could Nureyev have done all those things he did with eleven people trying to stop him?" ▽

Roy Blount, Jr., *is a self-described "distinguished person." His most recent book is the very distinguished "One Fell Soup."*

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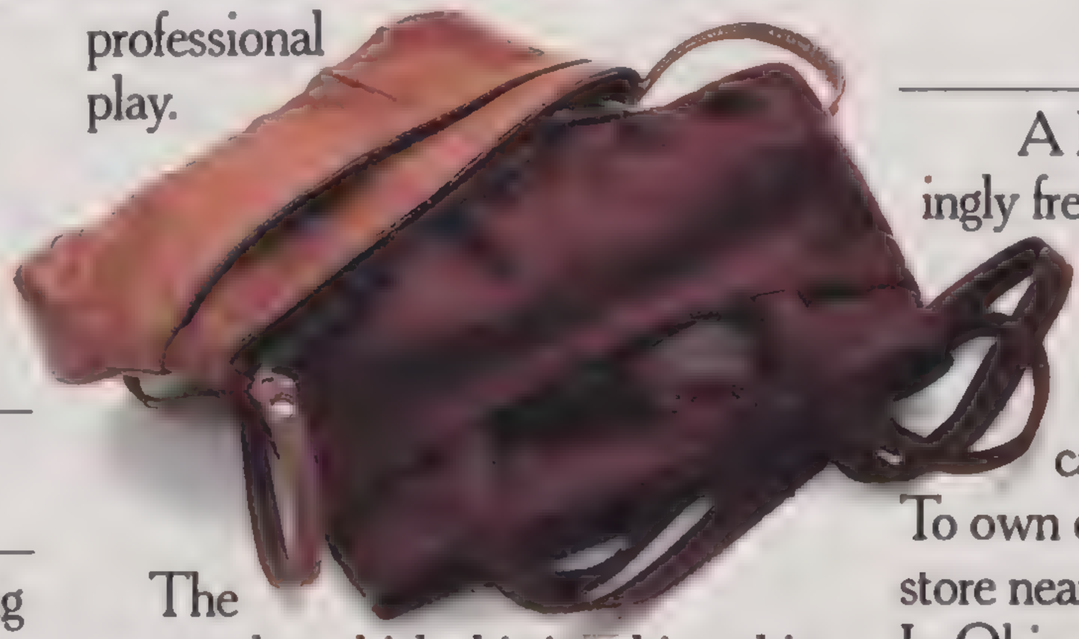

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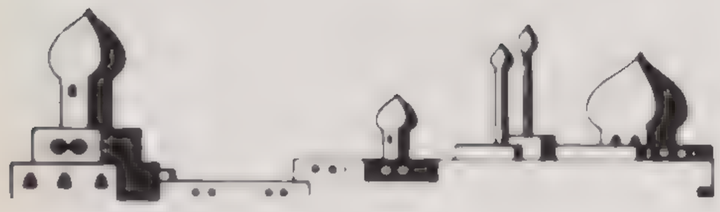

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Brief Encounters

A few words' worth from some significant books of the month

Shame *by Salman Rushdie (Knopf), a review of the novel appears on page 83*
Rani Humayun, eyes downcast, watches in a mirror-ring her bridegroom approaching her; borne shoulder-high by a turbaned retinue of friends, he sits on a golden plate. Later, after she had fainted under the weight of her jewellery; been revived by the pregnant Bilquìs who then passed out herself; had money thrown in her lap by every member of her family in turn; watched through her veil as her ancient lecherous great-uncle pinched the bottoms of her new husband's female relations, knowing that his grey hairs would prevent them from complaining; and finally lifted the veil beside her while a hand raised her own, and looked long and hard into the face of Iskander Harappa, whose overpowering sexual appeal owed much to the unlined softness of his twenty-five-year-old cheeks—around which curled long hair that was already, and freakishly, the colour of pure silver, and thinning on top to reveal the golden dome of his skull—and between which, also curled, she discovered lips whose patrician cruelty was alleviated by their sensual thickness, the lips, she thought, of a black *hubshee,* an idea which gave her a peculiarly sinful frisson of delight . . . later, after she had ridden with him to a bedchamber opulent with ancient swords and imported French tapestries and Russian novels, after she had descended full of terror from a white stallion whose sex was quite patently standing to attention, after she had heard the doors of her marriage closing behind her in this other home whose grandeur made Bariamma's place look like a village hovel—then, oiled and naked on a bed before which the man who had just turned her into a grown woman stood staring indolently down upon her beauty, she, Rani Harappa, made her first genuinely wifely remark.

"Who was that fellow," she asked, "the fat one, whose horse sat down under him when your procession arrived? I think it must be that bad chap, that doctor or something, that everybody in town is calling such a bad influence on you."

Iskander Harappa turned his back on her and lit a cigar. "Get one thing clear," she heard him say, "you don't pick and choose my friends."

But Rani, seized by helpless laughter under the influence of the remembered image of the proud horse that gave up and subsided, legs splayed to the four points of the compass, under the colossal weight of Omar Khayyam Shakil—and also basking in the soft heat of their recent lovemaking—made mollifying sounds: "I only meant, Isky, what a shameless type he must be, to carry all that tummy about and all."

The Collected Stories of Colette *(Farrar, Straus & Giroux). Edited and with an introduction by Robert Phelps*
She poured herself a second cup of tea and lit another cigarette. Madame Ruby, sitting very upright, went on embroidering with agile fingers. For the first time, I noticed that, away from their usual occupations, the two friends did not seem happy or even peaceful. Without going back on the instant liking I had felt for the American, I was beginning to think that Madame Suzanne was the more interesting and more worth studying of the two. I was struck, not only by her fierce, indiscreet jealousy which flared up on the least provocation, but by a kind of protective vigilance, by the way she made herself a buffer between Ruby and all risks, between Ruby and all worries. She gave her all the easy jobs which a subordinate could have done, sending her to the station or to the shops. With perfect physical dignity, Madame Ruby drove the car, unloaded the hampers of eggs and vegetables, cut the roses, cleaned out the parakeets' cage, and offered her lighter to the guests. Then she would cross her sinewy legs in their thick woolen stockings and bury herself in an English or American magazine. Madame Suzanne did not read. Occasionally she would pick up a local paper from a table, saying: "Let's have a look at the *Messenger,*" and, five minutes later, drop it again. I was beginning to appreciate her modes of relaxing, so typical of an illiterate woman. She had such an active, intelligent way of doing nothing, of looking about her, of letting her cigarette go out. A really idle person never lets a cigarette go out.

Russia: Broken Idols, Solemn Dreams *by David K. Shipler (Times Books)*
When I asked Sergei Polikanov what privileges he got from being a party member, he couldn't think of any. In fact, his privileges—his pleasant, spacious apartment in the lovely Volga River town; his large automobile; his monthly stipend above his generous salary from the academy; his tickets to the Bolshoi; his freedom to mix with Western scientists who came regularly to his institute; his access to Western scientific publications and to sophisticated equipment for his research; his occasional working trips to Western Europe—all were results of his job, his position, and his scientific skill, not of his party membership. However, without the party card he could probably not have risen to such a job. Being in the party said to his superiors, "I'm safe, you're safe, don't worry about me."

When he gave up this coveted position in an elite by becoming an open dissident, he baffled many Russian friends. One thing the citizens of the classless society understand is class.

The Queen: The Life of Elizabeth II *by Elizabeth Longford (Knopf)*
The Queen had been "very natural," reported the dressmakers at work on Princess Anne's trousseau. "Don't mind me," she said as she visited the fitting-room one day. Then, examining a piece of material, she asked her daughter, "Will it wash?" Another case of unplanned "Don't mind me" is recorded by Anne Morrow. The head stable girl at Windsor had "briskly ordered an idler in the yard to fetch a bucket of water when she looked round she was horrified to see the Queen obediently trotting towards her with a brimming pail."

Parts of a World: Wallace Stevens Remembered *by Peter Brazeau (Random House). Here, Richard Wilbur reminisces about his fellow poet*
As for when I first met him, that would have been at the Poetry Society of America [January 24, 1951]. He was *(Continued on page 270)*

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120's: 6 mg. "tar", 0.6 mg. nicotine av. per cigarette, FTC Report Mar. '83.

BRIEF ENCOUNTERS

(Continued from page 268)

getting a gold medal; I was getting some kind of prize. . . . As I recall, he was sitting next to a pleasingly plump, middle-aged woman who was from Montana, and he kept joshing her about what he called "Mon-TAHN-a." In other words, he was in a good humor and was behaving like the noblest sort of traveling salesman.

And then, in the midst of all this gaiety, he leaned forward toward me, and he said with absolute seriousness, indeed something approaching grimness—the look of an abbot talking to a novice—"Now, Wilbur, you're good, but you must stop publishing in *The New Yorker.*" Well, I was very flustered—and happy to have him use the word "good" to me. I confusedly defended myself. I said that I didn't have any money, and that they paid the best of all the magazines. Also that to be published in *The New Yorker* meant that you got a pretty good wide readership, and apparently reached even Wallace Stevens. He said, "That doesn't matter. Money doesn't matter. If you're a poet, you must be prepared to be poor, if that's necessary. You must be like a monk. You must sacrifice yourself to your work." Now of course I'm not able to repeat what he said in his words, but he did say he felt it would be impossible for me to write over a period of years for a chic magazine that carried advertisements for Black Starr and Frost Gorham without adapting myself to their expectations. I remember countering by saying that as far as I could see, I had never adapted myself to any imagined audience. But I was more impressed with what he said than with what I said.

Late Night Thoughts on Listening to Mahler's Ninth Symphony *by Lewis Thomas (Viking Press). From "On Smell"*

I should think we might fairly gauge the future of biological science, centuries ahead, by estimating the time it will take to reach a complete, comprehensive understanding of odor. It may not seem a profound enough problem to dominate all the life sciences, but it contains, piece by piece, all the mysteries. Smoke: tobacco burning, coal smoke, wood-fire smoke, leaf smoke. Most of all, leaf smoke. This is the only odor I can *will* back to consciousness just by thinking about it. I can sit in a chair, thinking, and call up clearly to mind the smell of burning autumn leaves, coded and stored away somewhere in a temporal lobe, firing off explosive signals into every part of my right hemisphere. But nothing else: if I try to recall the thick smell of Edinburgh in winter, or the accidental burning of a plastic comb, or a rose, or a glass of wine, I cannot do this. . . .

The act of smelling something, anything, is remarkably like the act of thinking itself. Immediately, at the very moment of perception, you can feel the mind going to work, sending the odor around from place to place, setting off complex repertoires throughout the brain.

If you are looking about for things to even out the disparity between the brains of ordinary animals and the great minds of ourselves, the superprimate humans, this apparatus is a good one to reflect on in humility. Compared to the common dog, or any rodent in the field, we are primitive, insensitive creatures, biological failures. Heaven knows how much of the world we are missing. ▽

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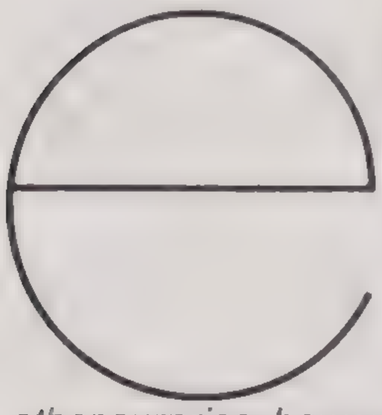
trends

News from Europe and New York... the return of the blond



verywhere, on the runways in Europe and New York—and on the pages you'll see later in this issue—the best, most modern-looking hair is cut short, edging the chin, parted slightly off-center. It's a cut with some fullness, some "weight" at the ends, a cut that seems to be blunt but is subtly layered underneath. Another surprise: how versatile such short hair can be. It can be brushed forward or, even newer, tucked behind the ear on one side, brushed into a deep wave on the other. It's also a look that "works" when left somewhat unruly, with spiky, slightly wavy bangs, or, as it often was in Europe, with a lock of hair falling over one eye.

At the Paris and New York collections—and in the look above by Garren—stylists gave longer hair a similar look by brushing it straight back across the ears, leaving short, thick bangs—often parted at the side—in front.

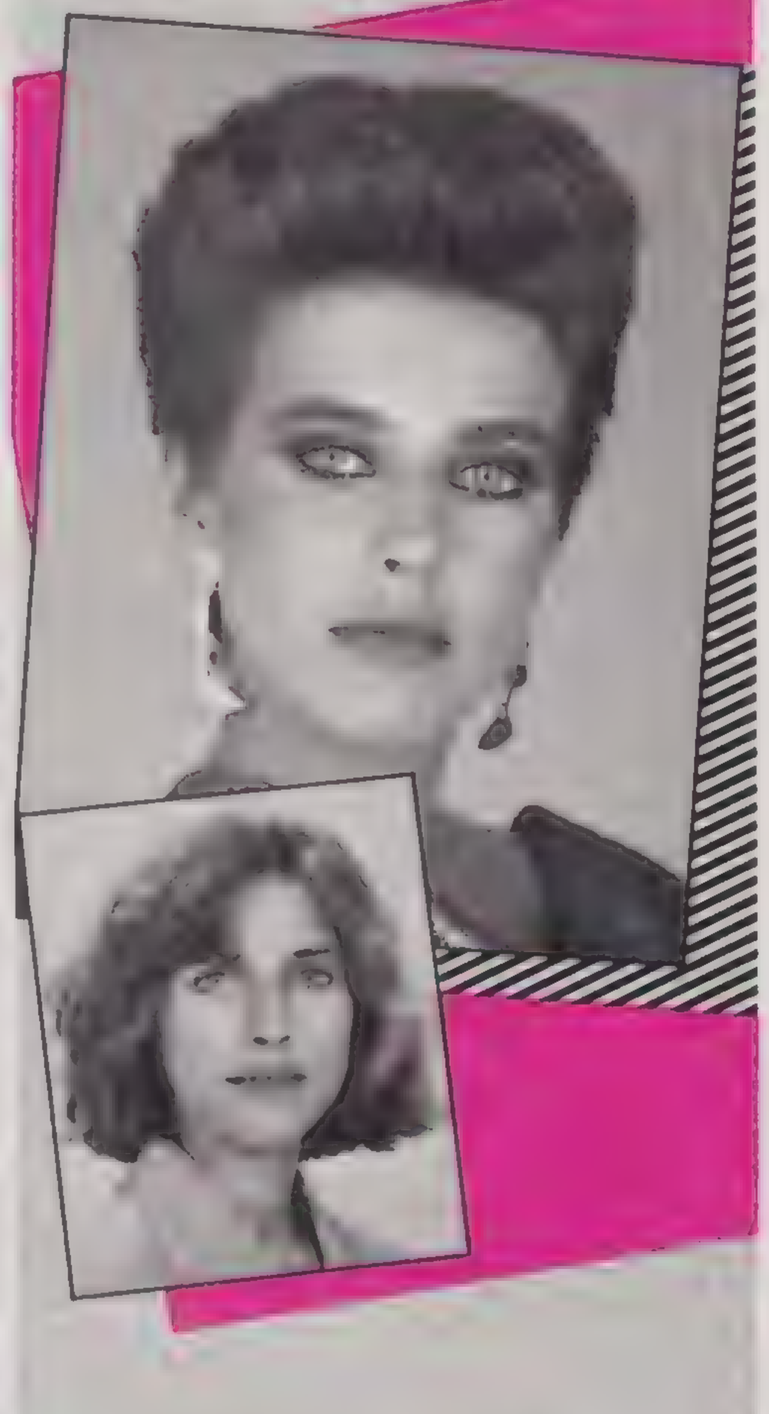
New hair interest: the back of the head, where stylists are close-cropping a "shingle" of layers. It's a technique that gives new "shape" to a chin-length bob, makes for a wonderful line if you're wearing a muffler or funnel-neck sweater. Right, Atlanta stylist Rita Claiborne's version.

Paris observation: everywhere . . . well-cut and cared-for hair

PARIS REPORT Big haircolor interest now: blonds, from pale wheat to almost-brown. Blond highlights have a new shimmer, a gleam that catches light as hair moves. Cuts are definitely shorter, with real line, like the look at *left*, from Paris stylist Carita: shorter in back than in front, with the new asymmetric waviness over one eye.

[illegible] to PENN Earrings Valentino Sketch by JANE KLEINMAN

THE SIMPLE TRUTH



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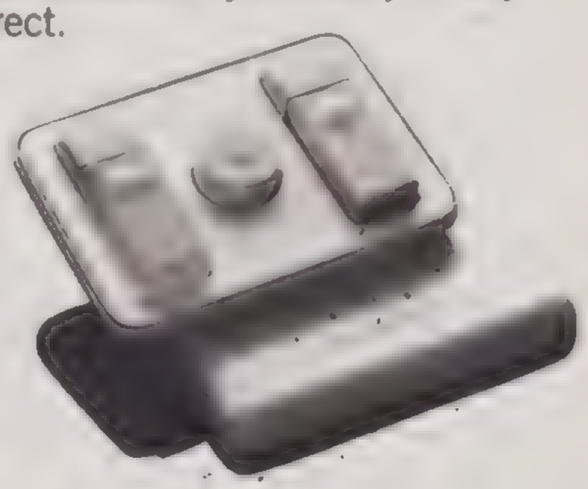

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What's a little breakdown between friends

How to help in a crisis—and stay sane yourself

BY CAROL TAVRIS

When my friends Jan and Mark (pseudonyms, to protect them and me) were going through a torturous divorce, I feared for the sanity of all three of us. Their divorce proceedings lasted more than two years, with acrimony and fury both causing the delay and resulting from it. Jan would call friends at all hours of the day and night, threatening to kill herself or Mark, sobbing with grief or shrieking in rage. When Mark talked to friends, he was ice and steel. Jan became a selfish shrew; Mark became a nasty misogynist, unable to think about women in any but the most stereotyped, bigoted way. After months of listening, which I then called "trying to help," I found I utterly disliked them both. I was bored by their histrionics, occasionally frightened by their fierceness, and angry at being manipulated.

My friendships with both Jan and Mark—and even an odd but friendly truce between the two exes—have resumed after this interruption of madness. But I think about this experience frequently, now that periods of "craziness" are increasingly common in modern life. Women who are raped, men and women who are fired, husbands and wives who divorce, victims of crime and obscene injustices: the wild emotion that often erupts under such stress is itself stressful to the sufferer and her friends. In extreme cases, our casual use of the word "crazy" becomes all too accurate, and a friend has a psychotic episode—hallucinating, feeling paranoid, threatening or trying to commit murder or suicide.

If you were a member of the Gururumba tribe, having a particularly crazy and stressful time, your family and friends would diagnose you as having been "bitten by a wild pig." They would let your madness run its course for a few days, like the flu, and then gently reintegrate you into the group (having adjusted the difficulties causing your breakdown). If this didn't work, they might treat you as if you *were* a wild pig: they would "capture" you, hold you over a smoking fire, and rub you all over with pig fat. *That* usually works.

But in American life, it often falls to friends to play the part of family, clan, and tribe; and friends often don't know what to do. Should they give psychological advice, trying to dissect motives and emotions, or moral advice, appraising the situation from the standpoint of quality of character? In deciding what the friend "should" do, many people obscure those two modes of judgment: they may think she should ventilate her rage and hatred, for her psychological health, even as they also feel she should calm down, for the sake of her spiritual health, dignity, and pride.

Leonore Tiefer, Ph.D., a New York therapist and researcher, observes that most people do two things to help their friends through "normal" craziness: they indulge and they distract. *Indulging* means listening to the friend air her grievances and interpretations, rail and fume at fate, men, that SOB—whomever. *Distracting* means you stop listening, take the friend by her arm, and march her off to the movies, museum, a pedicure, or a baseball game. "People in crisis aren't very good at distracting themselves," says Dr. Tiefer. "They tend to rehearse their grievances all the time."

Dr. Tiefer notes that many people have an indulge-*or*-distract philosophy and aren't very flexible about doing both. "Some people keep telling their unhappy friends, 'Don't talk about it, don't think about it,' " she says. "I've seen this often with rape victims, who *do* want to talk about it. Other people let the friend talk and talk, compulsively and endlessly. Neither extreme is useful, I think. A person should start by expressing herself, but only up to a point. The point arrives when she starts becoming repetitive, obsessing about the same events, and when the talk is directed not toward informing you of what's on her mind, much less toward solving the problem, but simply toward pure emoting. At that point, a friend can say: 'Look, I've listened to you, I care, I will listen to you again later, but right now you need to take the first of the twelve tennis lessons I just signed you up for.' "

In this culture, we have forgotten what the Gururumba know: that too much indulgence hurts both the individual sufferer and her social community. When a friend thinks to herself: "I don't like Millie for using her kids to get back at Mike" but lets her get away with rationalizations, she is collaborating with Millie, not helping her reach for a standard of behavior they would both admire. Nor is she helping Millie's dignity, her children, or her anger at Mike.

Sometimes, however, a person under stress really does "go crazy," far beyond the ability of friends to help. A common symptom is paranoia: the sufferer confides that the FBI or CIA is bugging his shoes, briefcase, and telephone, and that everyone is spying on him. Or the sufferer has hallucinations, acts in bizarre ways, threatens suicide. "You don't have to be a psychiatrist to diagnose most crazy people," says psychiatrist Arthur Zitrin, M.D., "just as you don't have to be a physician to recognize most sick people."

When a friend becomes mentally ill and a physical danger to herself or others, psychiatric treatment and possibly hospitalization are called for. And if you can't persuade the friend to seek treatment? Although the laws regarding standards for involuntary hospitalization vary from state to state, all states have provision for the emergency observation and treatment of the mentally ill—and the testimony of friends, not only family members, can be enough. (You can learn what the laws are in your state by phoning the Mental Health Information Service, a psychiatric hospital, or your local police department.)

Ultimately, though, it seems to me that the role of friend under trying circumstances is to be a *friend*—not a therapist, physician, mother, martyr, guardian, or guru. If friends tend to react in an evaluative mood as well as a sympathetic one, well, that's part of their responsibility—to the sufferer, to themselves, to the tribe. Friends lend their physical presence, their active effort to find solutions, their moral support: things the sufferer will remember long after the crisis is past. As will you. ▽

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Who's afraid of getting rich?

Why so many successful women shrink from the financial big-time

BY PAULA HEIL

When you handle money, other people's money, you learn the most intimate things about other people—and about yourself. The first thing you learn is that almost no one handles money rationally.

As a stockbroker, investment consultant, private investor, and a woman, I have also learned that the majority of women—especially "rich" women—are afraid of money.

Women are working harder than ever now, and aiming higher than ever, yet the dollar rewards of their successes are often a source of intense discomfort. Experience tells me that the reason is not as simple as "fear of success." Rather, confusion about what a lot of money means to them and to those around them is what makes women so uncomfortable.

What happens to women when they've started to earn more money than ever before? First, there is the stunned realization: "I—me—I am actually making *money*, excess cash!" Second, there's a rush of responses: exhilaration, feelings of power, splurging/hoarding binges—and panic over all the new choices in her life. Third, the responsibility looms to manage her money "correctly." She now realizes that there are two awesome jobs to be done: not only does she have to make the money, but she also has to handle it.

What is "rich" in dollars? One woman might feel rich making $30,000 a year. Another might need a couple of million. I can't predict when fear of riches will set in. Behavior is the best clue: When competent, self-assured women act as if they're endangered by the responsibilities their money entails, I am almost certain that they've arrived.

One of my first clients was a recently divorced woman who was beginning a career as an interior designer. She started investing with $4000. Her first words were, "When I have $50,000 clear in the bank, I'll be satisfied that I won't have to worry where my next meal is coming from. I'm prepared to work the rest of my life—I want to—but I *need* $50,000 to really feel secure." Six years later, she was earning almost $50,000 a year from her design business. Her investment portfolio was worth in the neighborhood of $100,000—*after* we had tucked away $50,000. Did she feel secure? In her words, "I love my work, my earnings are freedom, but I've become paranoid. I can't deal with the idea of losing my investments. I can't sleep half the time."

Women brought up to be dependent on a man for financial support may cling to their money the same way they once clung to a man. They become dependent on money as protector—so every decision to do something with their money is seen as potentially disastrous.

I have come to believe that a woman's first step toward a healthy relationship with her money is to understand that making money is, still, a man's game. Man invented the language of money—a "game" language—and the rules for its use. The first unspoken rule of the game is: *Money is to be talked about as if it were a game, but it's really a very serious business.*

The second paradoxical rule of the money game is: *It's good and acceptable to strive for money through hard work, but it's ignoble to admit you want a lot of it.* Having money (like not having money) can produce paralyzing guilt. It can incur the deep admiration of friends, lovers, husbands, families; yet, at the same time, it can incur hatred. The more money a woman makes, the more intensely she will find herself being judged by the people around her. Society criticizes a woman who is out to make money by labeling her unfeminine, money-hungry, even a greedy bitch. For a woman with strong nurturing values (caring, giving, sharing), those tough-lady labels cut deeply.

To take the sting out of such labels, a woman must resolve money's paradoxes for herself. She may take the money game seriously, but that doesn't mean she's amoral.

The third unspoken rule of the money game is built on the "law of the prudent man"—a phrase that has become a Wall Street cliché. This law says that *(a) the maintenance of money is a holy project;* and *(b) the handler of money must conduct herself as a prudent man would.* It is amazing how many women inter-

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pret being "prudent" as doing nothing, or as finding a prudent man to take charge of her money before she does something risky.

Prudence actually means using sound judgment based on an assessment of current conditions. One day, a prudent person might take an aggressive, seemingly risky approach to handling money. The next day, the most precautionary, conservative approach is needed. This fluid definition of prudence happens to be one of the only rules of the money game that not only makes complete sense but is a foundation for handling money well and without fear.

The most potentially frightening of money's properties is its ability to endow power. Money serves as one of the most vivid expressions of dominance and subservience in our society. It confers instant authority; a person with money is considered by society to be smarter, savvier, more worldly. A newly rich woman may find herself to be the dominant figure in many close relationships—with friends, relatives, business partners, in her marriage—for the first time. Her capability to live without a man's financial support—to be able to leave a relationship, if she chooses, without fear of becoming destitute—is a sign of her power. A woman who is unprepared for this power shift may be upset not only by the reactions of those around her but especially by her own shock and rage when she discovers that she may have spent years feeling helpless unnecessarily.

Contrary to popular belief, assurance with money is not founded on mathematical wizardry—or on gender. People who have resolved their feelings about money have integrated them with their other values. They recognize that "making it" is truly making an "it"—that money is a thing, a commodity. They think about what their money can and cannot do to solve problems in their lives.

People who are comfortable with their money have learned to separate the act of making money from their sense of self-worth. A decision that turns out to be wrong does not carry with it a loss of self-esteem. Ironically, once women understand this separation process, they handle losses much better than most men because their egos seem less involved.

They know that when it comes to money, ignorance is not bliss. Ignorance creates anxiety—the natural enemy of making and using money in a sane way. No one person can expect to be on top of every detail of her life at all times, but those who handle money best are constantly scrutinizing their financial setup with an eye to what's happening in the world around them. People who are confident about their money collect fine crews of advisors, but remain at the helm themselves. They know that even with the best guidance, they will not always make the right decisions—no one does—and knowing that relieves some emotional pressure. But they do shoulder the ultimate responsibility: the emotional and dollar price of dodging personal responsibility is always too high.

The words of a wise Wall Streeter spell out the bottom line: "The end object of investing money is serenity." Women need to see that the career skills they've used to make money in the first place—namely making decisions, analyzing problems, judging a career move by weighing its benefits and drawbacks—are the very skills they can use to understand money and manage it with confidence. Once a woman realizes that the skills she needs are already in her repertoire, her irrational fears and panic dissolve and she is free to act, using her money as a tool to help build her future. ▽

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Memory sharpening

Some forgetfulness is perfectly natural, but improving your memory *is* possible

BY NATALIE BERKOWITZ

Many factors influence your ability to remember, not the least is the sheer volume of information you must process in this complex society. But what bothers most of us is not what we remember but what we forget.

Fortunately, the brain has a natural facility for deciding what is worth remembering and what you can forget. Herbert Spiegel, M.D., former clinical professor of psychiatry and now a lecturer on the staff of the College of Physicians and Surgeons at Columbia University Medical School, points out that "if we had to remember every single detail of a single day, we'd go stark raving mad. In order to focus our memory, we must, at the same time, forget." Our lack of retentiveness is a universal and natural phenomenon that plays a vital functional role in allowing us to sort out the important from the unimportant, and unfetters the mind from extraneous details.

Remembering vs. forgetting

Memory is a catch-all word that stands for all the things we have learned as well as for all remembrances of past experience. Short-term memory, data briefly noted as you stare out a bus window, for example, is lost almost immediately after it's perceived. A long-term memory is one that gets more attention, about which we have more at stake, or which provokes a more emotional response. *Attention* is one of the most important components of memory, and anything that diminishes your attention detracts from the "encoding" process that fixes a memory. Outside interference, noise, anxiety, stress, alcohol, drugs, hormones, and aging strongly influence our ability to integrate information.

Jan Rabinowitz, Ph.D., assistant professor of psychology at Barnard College, talks about mental energy, the brain's counterpart of the body's physical energy. "How well we perform a task depends on how much mental energy we devote to it. When we try to do many tasks at once, each task gets less mental energy devoted to it. How well information gets encoded often depends on the amount of energy devoted to that information and, of course, you can't retrieve information from memory if it hasn't gotten in in the first place."

Sometimes the mind seems to work with a will of its own. We've all had the experience of forgetting the name of someone we know very well. These little lapses are disconcerting and embarrassing. Slips of the tongue and other small memory mistakes of everyday life Freud called paramnesia, attributing it to unconscious repression; but newer theories explain it in other ways. It may be that you have not used the piece of information in a long time, or that you are preoccupied. At first, you recall some of the letters or sounds in the word temporarily lost to you. Getting it almost right is the intermediate stage to getting it finally right.

Drawing a blank or losing track of where you are in mid-sentence or mid-stream or forgetting to pull the plug out of the coffee pot may be caused by preoccupation or distraction. This often occurs when you are doing something that comes very automatically.

The intensity of a particular experience may be a key factor as to why we remember one event rather than another. Stress can cause memory paralysis or operate to heighten our powers of memory, depending on the circumstance. Gordon H. Bower, Ph.D., professor of psychology and former chairman of the department of psychology at Stanford University, has done monumental work correlating mood and memory. If you are anxious about your job, he says, the anxiety spills over into other things, and keeps gnawing away at your mind.

Memory and age

Childhood memories are for the most part lost to us. Between the ages of two and four, children have good memories, but by the age of five or six, they develop a large period of amnesia concerning the earlier events of their lives. Notes Edward D. Joseph, M.D., president-elect of the American Psychoanalytic Association, "Lots of memories are swept under the carpet that may have to do with vivid, violent, and tempestuous feelings of children; and what are left are little islands of 'screen' or pictorial memories, more like dreams and partial reality. Children see very clearly and remember very well; but, as they get older, the prejudices of society tend to influence their perception and memory."

The stereotype of the forgetful older personality is probably true, says Dr. Bower. There are problems of physiological changes, but many older people maintain good memories by being more active, participating in intellectual activities, and keeping up an active social life. Whether these activities promote an active mental life or whether a more alert person is able to pursue more activities, is hard to determine; but this "loop of reciprocal events" helps to maintain memory skills.

Dr. Bower asserts that older people often get caught up in role playing and "buy into" the cultural stereotype of the elderly. The constant repetition of "I must be getting old" causes depression, which gets in the way of concentrating on the task at hand. A hearing loss may cause what appears to be a loss of memory; if an older person is not obtaining information correctly, he is not encoding it accurately and therefore can't retrieve it well. Dr. Rabinowitz adds that memory can be considered a skill and, like any skill not practiced, may deteriorate.

Older people can often recall events that took place many years ago with great clarity but may respond with some difficulty to questions about what they had for breakfast. However, an event from the past, such as a daughter's wedding, was distinctive and surrounded with a great deal of emotional impact; it's also been talked about over the years. Mundane matters like breakfast lack the characteristics to make them memorable.

Improving memory

The relationship between drugs, chemicals, and diseases that impede memory function is the subject of study by Kenneth L. Davis, M.D., chief of psychiatry services at The Veterans Administration Medical Center, Bronx, New York and *(Continued on page 286)*

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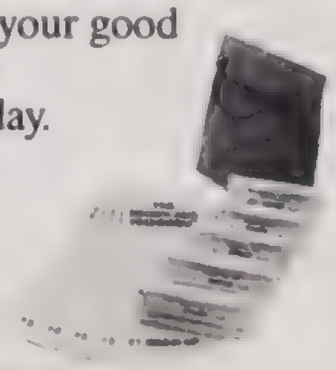

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MEMORY

(Continued from page 284)

professor of psychiatry and pharmacology at Mt. Sinai School of Medicine, New York City. He points out that it is known that when the brain cells that manufacture the chemical acetylcholine die, either owing to aging effects or disease such as Altzheimer's, there is severe memory loss. A drug called physostigmine injected intravenously or given orally has beneficial short-term effects on chronically memory-impaired patients, but it does not work on all patients. Hypnosis can be used as a tool to recover blocked or repressed memories, suggests Dr. Spiegel. Quiet concentration and meditation also help.

Concentration is the first step in memory improvement. It also helps to know what's coming, and to be prepared in advance. Repetition, too, is a great help, a fact long exploited by advertising agencies, so there is some claim to be made for overlearning material that you want to retain for a longer period of time, and some experts actually recommend making up your own rhyming jingles as a memory aid.

The brain needs cues to trigger connections, make associations, and act as reminders. A good source of tricks that help a better memory is *The Memory Book* (Ballantine) by Harry Lorayne and Jerry Lucas. All memory aids function to focus attention on a task, concept, or activity. Mnemonic devices—which, like any skill, take practice—create colorful visual images that stick in your mind. It's helpful to use a system; an exaggerated, action-packed picture is easier to remember than an abstract concept. An acronym of first letters of a list of the things you want to remember is another device. Or imagine another word that covers some of the elements of a name in a pictorial fashion. (To remember that your friend Marge lives in Minneapolis, for instance, think of Minnie Mouse handing Marge an apple.) People can remind themselves to do a set of tasks by littering their usual route with memory joggers—a slipper left upside down by the bed could remind you to take out the garbage.

If you have difficulty in remembering names, try repeating the new name out loud, by saying, "Hello, *Anne,* it's nice to meet you." Pick out a distinctive feature of Anne's face and form an imaginative, even outrageous association between face and name. These associations make the name more meaningful, and that means better encoding.

Dr. Bower and his colleague Jerome Yesavage, M.D., have been working with older people with failing memories by getting them to remember their *intentions.* To get back on the track of thought after you've been distracted, he recommends taking three seconds to visualize yourself doing the original task before you broke off to take care of the new thought or action that has made its demands on you. "Don't rush off too quickly to take care of the new thing," he advises, "but before you start working on the interrupting task, picture yourself returning to the first task at the end of the interrupting task." The older we get, the more likely we are to need these crutches.

Recognizing that we have difficulty in keeping our attention focused and knowing in advance that attention is fragile, we can train ourselves to use whatever tricks our imagination can devise to aid our memories. One of the best is still pencil and paper. ▽

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Are you PoMo, or Merely Modern?

Quiz: Are Pop-Tarts Po-Mo.? Is Streisand Late-Mo? And what then about Pierre Trudeau...?

BY MICHAEL SORKIN

The wife and I were only just stirring when our friend Armand, the Compleat Post-Modernist, arrived to offer us some instruction in his chosen sensibility. He apologized profusely as we set out the strudel. "Breakfast is such a late-modernist meal, I don't ordinarily do it."

"Nor do we," the wife yawned hopefully, "we like to begin the day with lunch."

"Modernism's most orthodox repast," Armand rejoined. "Deal-making at the Four Seasons and cloyingly upscale food. We PoMo's really effloresce at tea." I poured coffee all around. Mine was black, the wife took Sweet 'n' Low, Armand cream and sugar.

"The reason I'm in the neighborhood so early," he offered, "is to see my shrink. Psychoanalysis as you know, is rooted in modernism and, unfortunately, one is forced to accept the consequences. I can put up with the chrome and leather furniture, but the turtlenecks and medallions are really a little too much."

"Why not find a more Post-Modern analyst?" I suggested.

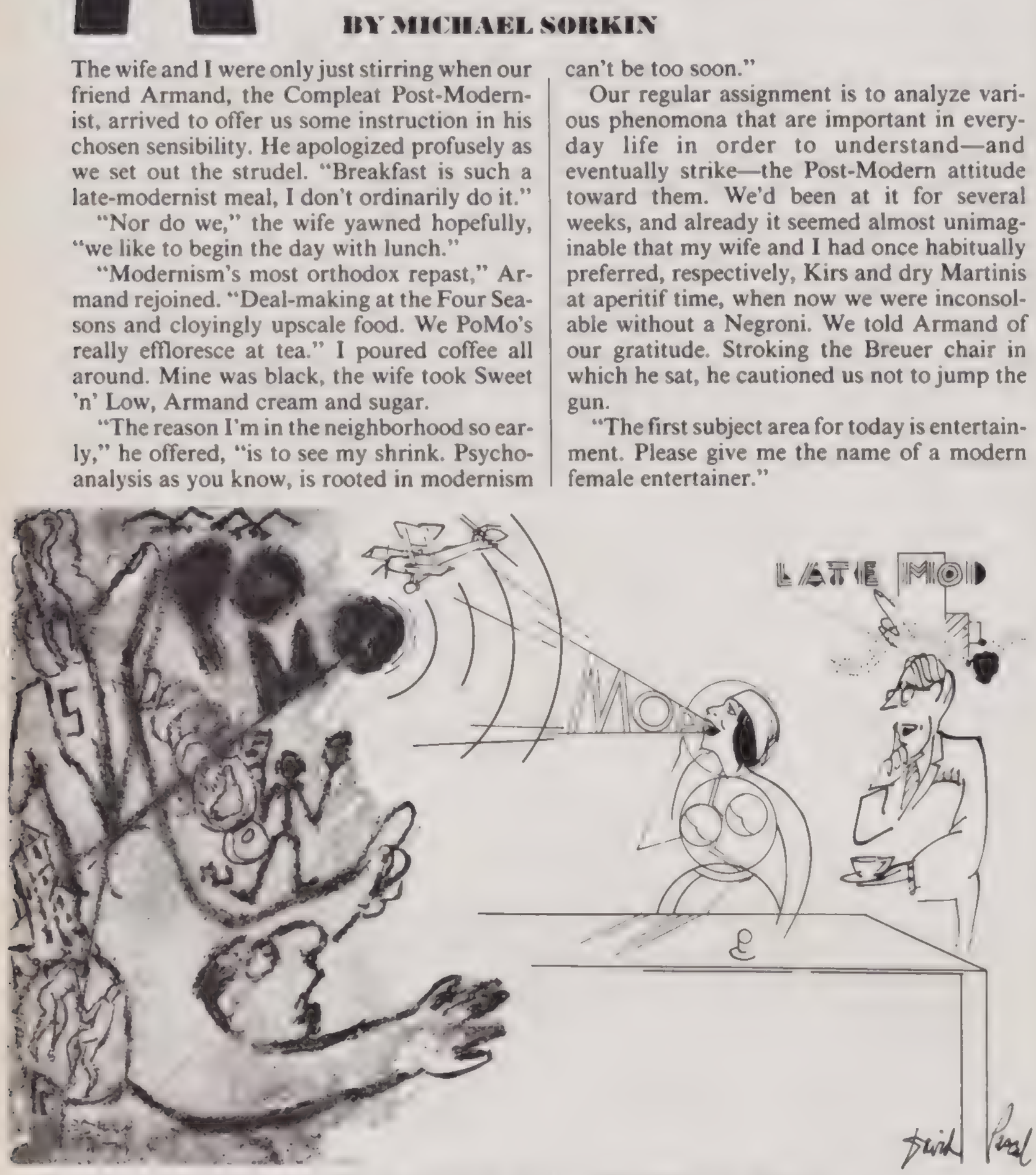
"If only there were more of them. Just the sight of a man in a decently cut suit and a garnet silk tie would be therapeutic, I'm sure."

I noticed that Armand was only toying with his strudel. He noticed my glance. "When I do eat breakfast," he explained, "I most often eat toast with cinnamon and sugar. It has a wonderful allusive quality, recalling childhood, and the preparation embodies a strong element of craft; the hand of the maker is visible."

We had no bread so I offered a Pop-Tart. Armand turned irascible. "Late modernism incarnate. PoMo's bottom line is to eschew anything astronauts might take with them. That includes Tang and that Walkman I see over there. Let us begin," he began. "It clearly can't be too soon."

Our regular assignment is to analyze various phenomona that are important in everyday life in order to understand—and eventually strike—the Post-Modern attitude toward them. We'd been at it for several weeks, and already it seemed almost unimaginable that my wife and I had once habitually preferred, respectively, Kirs and dry Martinis at aperitif time, when now we were inconsolable without a Negroni. We told Armand of our gratitude. Stroking the Breuer chair in which he sat, he cautioned us not to jump the gun.

"The first subject area for today is entertainment. Please give me the name of a modern female entertainer."



"Streisand," I chimed.

"Borderline," he dismissed me.

"What about Mary Martin?" ventured the wife.

"Excellent. Now a late modern." I was ready with Laurie Anderson. Armand called for the PoMo. There was a pause.

"Frances Farmer," said the wife.

"A brilliant choice. Can you explain it?"

"I think the central fact is that she has no independent existence, that she is known purely through interpretation. We perceive her only through the instrumentality of Susan Blakely or Jessica Lange."

"Now give me comics." I was ready with all three.

"Jack Benny is the classic modernist and George Burns seems very late modern. For the PoMo, I'm going to go with Gracie Allen for sort of the same reason the wife went with Frances Farmer. Here, though, the medium of

(Continued on page 292)

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POST-MODERNISM

(Continued from page 290)

historical recall is mainly reruns."

Armand seemed satisfied with this explanation and suggested that we move on to female impersonators. "Careful! This is a tricky one," he warned.

"The obvious modernist is Milton Berle," I ventured immediately.

"Exactly the trap I expected you to fall into," said Armand. "If you'd analyze with greater care, you'd recognize that Berle operates, for the most part, outside this style system, although he anticipates it. One might call him proto-modern at best, a man who broke new ground but finally failed to arrive."

"Craig Russell's performance in *Outrageous!* strikes me as quite quintessentially modern," the wife volunteered to general agreement.

I had grown somewhat perplexed by now. "How about Dustin Hoffman?" I queried. "Late Mo?"

"Dustin Hoffman," snarled Armand with loathing, "is merely a modern throwback, despite the hype. Modernism is written indelibly over him, in his thoroughness, his reliance on technology, his awful lack of humor. Tim Curry would perhaps be more to the point."

"Then who's a PoMo?" I wailed.

"Have you seen *The Year of Living Dangerously?* Linda Hunt's orientation is very close to our own. Very close."

We decided to leave show-biz and limber up on a quick miscellany. "Who'll take Florida vacations?" quizzed Armand. I leapt in.

"The modernist vacation is Miami, the late-modernist vacation is Orlando, and the Post-Modernist vacation is Miami."

"All correct. Can you give me perfumes?" he addressed the wife.

"Certainly. The modernist scent would be Chanel Number Five, the late modern is Opium, of course, and the Post-Modern is Chanel Number Five again, because of the glitzy ads."

"How about world leaders? I want explanations for this one." As it turned out, this was a subject to which I'd given some thought and I was off in a flash.

"*The* classic modernist leader is Nehru. The jacket is the giveaway. For a late-modernist you can't do better than Pierre Trudeau. Here, the wife is the giveaway. And the all-time PoMo has got to be the Pope. The man is just too good to be believed. For starters he's Polish. He travels. He issues edicts and encyclicals. He knows a dozen languages. He sings. It's incredible."

Armand nodded, but cautioned, "Your choices are correct, but bear in mind that the qualities that distinguish Post-Modernism in a Pope may not be valid elsewhere. Singing would do nothing for you."

The wife suggested that we move on to something more generic, like behavior. "To me, the most modern disorder is overweight. The late-modernist syndrome, anorexia, emerges dialectically from it. The Post-Modernist disorder, bulimia, is likewise a development of its predecessor but adds a crucial ornamentalist component, which we see throughout PoMo."

"It's interesting that you've brought up disorders," said Armand, "as lately I've been trying to get a handle on phobias, which you'll have to admit are central to any serious sensibility. My first thought was of claustrophobia but I quickly realized that it was, in effect, the Milton Berle of fears, that all that anxiety over the population crisis was just prologue to the true modernist phobia, agoraphobia; that the modernist condition was a fear of going out. Late modernism reverses this with its oncophobia, the cancer fixation that has brought horrors like the discovery of the 'environment.' What's important is that oncophobia takes us back to the idea of an enemy *within,* which PoMo reverses again with its exaltation of xenophobia. The enemy is put back on the outside and clearly identified. Look at Reagan. Look at the Nigerians and the Ghanaians."

Armand was growing restive, glancing at his Rolex. Catching our gaze at his glance, he related, "I admit it's an anachronism, but it's something I wear to keep me honest. Also, on time. For next week I'd like you to concentrate on household items, an area in which I observe you are somewhat deficient."

"Household items?" I inquired.

"That's right. Try to begin with general categories, such as 'vessel.' I'm looking for an answer like, 'basin, flask, ewer.' You haven't a ewer, have you?"

We were forced to admit we did not. As he prepared to go, Armand asked, as he always does, if we'd come up with anything else.

"Johnsons," I ventured, to a look of simmering reproach.

"Proceed."

"Philip's the modernist, Lyndon's the late modernist, and Howard's the PoMo."

"Wrong on virtually all counts, though it's true Lyndon is the late." He turned to my wife.

"I haven't got the other categories, but I do think that I've discovered the PoMo petty crime!" she waxed.

"Sucking tokens out of subway turnstiles."

And with that he bid us farewell. ▽

VOGUE, November, 1983

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The "strong dollar"—what it's worth to you

The new muscle in your wallet means more buying power—all around the world

BY SUSAN LEE

The phrase "strong dollar" has a reassuring ring, doesn't it? Surely, having a strong dollar is better than having a weak dollar, isn't it?

Well, it all depends. It depends on whether you're a businessperson who exports her goods or one who imports her goods. It depends on whether you're a worker whose job prospects are tied to an industry whammied by foreign competition, or one whose job is immune from foreign pressures. It depends on whether you're a lender, or a borrower. Indeed, there is no one simple answer on the merits of a strong dollar.

Questions of merit aside, however, there is one thing which is clear and simple: the dollar is strong because everybody wants it, Americans and foreigners alike. Investors want bonds denominated in dollars because "real" interest rates (what's left of your interest after inflation is subtracted out) are high; or they want stock in American companies because the economy looks hot. The U.S. government wants dollars to finance its big budget deficits. And, finally, rich people around the world want dollars because it's a safe currency: when political or economic troubles flare up on various parts of the globe, wealth seeks refuge in the dollar.

While there is no debate on why the dollar is strong, there is disagreement on whether the dollar is too strong. "Strong" is just another word for expensive; that is, it takes more francs, marks, pounds, or yen to buy a dollar now than it did when the dollar was weak or cheap. But words like "cheap" or "expensive" assume that there is a perfect relationship between the dollar and other currencies—perfect in the sense that the exchange rate among currencies is judged "fair." Yet, what is called fair by one side of the exchange-rate relationship can be seen as utterly unfair by the other.

Take the Japanese yen. Americans wishing to buy Toyotas find that the yen is cheap: it takes fewer dollars to buy more yen. But when American car companies complain that yen—and so, Toyotas—are too cheap, the Japanese counter that for them, at least, the exchange rate seems fair indeed. Adjectives, then, can depend on what pleases any particular buyer or seller.

Nonetheless, the consensus among most of the world and many Americans is that the dollar is strong relative to other currencies. Again, however, this consensus breaks down when it comes to selecting an adjective to characterize the impact a strong dollar has on the domestic economy. Indeed, much of the current debate over whether we should have free-trade or protectionist policies revolves around the question of adjectives: is a strong dollar good or bad for the economy?

The chief argument against the strong dollar—and a powerful one—is that it prices American goods out of the world market. Quite simply, an expensive dollar can make our goods too expensive to compete with cheaper foreign goods here and abroad. The damage is figured three ways. First, when we sell less abroad, we run up a large trade deficit; this year, the shortfall is estimated at $60 billion. Second, we lose jobs in industries dependent on the export sector; perhaps as many as 1.5 million have already disappeared. And third, we lose jobs in industries suffering from cheaper foreign competition.

The troubles in some industries, like automobiles and steel, are well-known and perhaps even well-deserved; but increasingly trouble is spreading to companies that have been strong, efficiently managed, and reasonably competitive. Industries now being hit hard by lower-priced foreign competition include heavy

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This erosion in America's share of world trade has raised worries for the longer term, too. Companies are concerned lest the current loss of market carries over into the future. Once the relationships between U.S. suppliers and foreign buyers are broken and new links to foreign suppliers are formed, it might be impossible to reforge those relationships—even after a readjustment in exchange rates more favorable to American exports.

And, of course, this domestic devastation is, according to a Commerce Department study, it would also wipe out twenty-four thousand jobs for those who earn their money by importing foreign cars.

Moreover, these kinds of solutions, while dubious in the short term, can swamp prospects for healthy economic growth in the long term. Most simply, such protective policies might touch off a trade war that would create far graver problems for our economy. In short, it would be making a bad situation worse to ameliorate some present miseries with solutions bound to cause future miseries. That

Ask any American who vacationed in France last summer how it felt to possess dollars. The answer—always—it was dynamite

in turn, causing political anxieties. Indeed, Congress seems to be moving closer and closer to protectionist trade policies in their various forms—prohibitive tariffs, quotas, and local-contents bills. And while the short-term result might be some jobs saved—and some politicians re-elected—the costs would be enormous.

Consider what would happen if, for instance, the automobile industry succeeds in getting a "local contents" bill passed. This law would require foreign companies to produce the cars they sell here using 10 percent American parts and labor. While such a law might save thirty thousand jobs in the auto industry, alone should temper dissatisfaction with the dollar's strength; but the strong dollar can be defended on more positive grounds, where the arguments are several.

A strong dollar keeps prices down. Cheaper imported goods mean that consumers not only pay less for those goods but less for domestically produced goods that must, perforce, be priced competitively. (In the auto example cited above, the Department of Commerce estimates that a local-contents law would mean consumers might end up paying $4.8 billion a year more in higher car prices.) Moreover, this kind of competitive price pressure helps to weed out inefficient companies along with rewarding and strengthening the more productive enterprises.

A strong dollar attracts foreign money. Currently, an influx of foreign investment is helping the U.S. government to finance its budget deficit. So, too, foreign demand for U.S. investment lifts prices for U.S. stocks and bonds, thus making domestic investors richer. It also enlarges the available capital pool, making it easier for American companies to raise money.

Then there is the intangible impact of a strong dollar. Simply put, it creates a feeling of national pride. Just think back on the dollar of the 1970s. Its weakness made it a sort of joke currency—funny-money that nobody wished to hold and everybody tried to dump. That financial weakness was viewed, too, as a political weakness: symbolic of the end of the United States as the world's premier power. But, since the 1980s, as the dollar firmed and strengthened, our prestige in the world has seemed to firm and strengthen as well. If that sounds too metaphysical or grandiose, then ask somebody who vacationed in France last summer how it felt to possess dollars. It was dynamite.

On balance, then, the strong dollar is not an unalloyed blessing. As *Business Week* economist William Franklin observed: "It's very nice if you're going to Spain for your vacation, but not so nice if you return home to find your job threatened by imports." Sure, an expensive currency can cost the economy in the form of trade gaps and lost jobs. Yet, in these times of big budget deficits, fears over a renewal of inflation, and hopes for a sustained recovery, a strong dollar can repay the economy handsomely. And that—particularly over the long haul—is not small change. ▽

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A bonus of the real scientific advances in cosmetics formulation made within the last decade: women today are less likely than ever to have adverse reactions to all types of beauty products. In fact, manufacturers receive less than one consumer complaint per every one hundred thousand of all hair, skin, and makeup products sold—and every cosmetic made by a major company undergoes rigorous testing before reaching the marketplace.

Evidence of the growing attention to cosmetic safety and skin sensitivity: the increasing numbers of products labeled "hypoallergenic," "non-comedogenic," "dermatologist-" or "clinically tested." While the FDA does not regulate such labeling, most companies maintain in-house research and development staffs that work with independent scientists to document such claims.

Just what do these cosmetic buzzwords mean? "Most companies use *hypoallergenic* to mean less likely to cause an allergic reaction. It does not mean that there may not be a small number of women who will not be able to wear such products without a reaction. *Non-comedogenic* cosmetics are those that a company feels have been shown not to encourage blackheads, or comedones, while *dermatologist- and clinically tested* products are those tested under close scientific supervision, which really describes just about every cosmetic made by a major manufacturer today," said Monroe Lanzet, senior vice president, research and development, Max Factor.

What makes a woman vulnerable to a cosmetic-triggered irritation or allergy? "While the vast majority of products will not irritate normal, healthy skin, a woman whose skin already has a tendency to be very dry may find an astringent or toner, for example, leaves her skin feeling very tight and looking red and flaky," according to Ronald E. Sherman, M.D., senior clinical instructor of dermatology, Mt. Sinai School of Medicine, NYC.

"Irritation can also be caused by the way in which you use a product, such as rubbing very hard at the skin to blend makeup together.

"Allergy, on the other hand, is an immunologic reaction, one that, unlike irritation, doesn't occur the first time you are exposed to an ingredient or a product, but builds up within the body with repeated usage. There is usually some swelling involved, either in hives or a bumpy rash."

What to do if your skin suddenly reacts: If you think you know what cosmetic product is causing the problem, stop using it. If the irritation does not disappear within twenty-four hours, consult a dermatologist. You can try to identify the "culprit" by eliminating all cosmetics for a while, then reintroducing the products one by one each day and waiting to see when the reaction occurs again. The "new" product you used is then probably at fault.

What if you have recurrent allergy-like swelling and don't know what is causing your problem? "Bring all the cosmetics you use, including the applicators, to a dermatologist. Most physicians who regularly treat skin problems now have kits in their offices containing the most common cosmetic ingredients and can patch test you for those present in your products. A patch test will involve applying all the cosmetics and suspicious ingredients to different spots on your back and covering them with watertight patches, then waiting to see which areas become red and itchy overnight. A woman who is aware of the specific ingredients that she is allergic to can then usually find cosmetics that do not contain them," said Robert Auerbach, M.D., clinical associate professor of dermatology, New York University School of Medicine.

Fragrances and preservatives have been improved so that today they are no more commonly sensitizing than any other group of ingredients, noted Lanzet, who added that even if a company uses these ingredients in fifty different cosmetics, they are put through the same degree of safety testing each time. Hair dyes and depilatories are more commonly allergy-inducers; do a patch test, as instructed on the label, before every use.

Any products used around the eyes undergo ophthalmologist-supervised evaluations and are formulated with colors and additives especially approved by the FDA for use in this area. "The majority of eye irritations are caused not by eye makeup, but by bacterial contaminants," said Dr. Sherman. His advice: *Never* borrow or share eye makeup. Replace mascara every three months, all other eye makeup every six months. And never lick an eye pencil to help smudge the color; your mouth carries problem-causing bacteria.

(More on allergies, see page 356)

—SHARI MILLER

ARTHUR ELGORT

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Backstage, Paris/Milan: spring-summer '84 in the making

The moment: just before ready-to-wear collections.
The mood: easygoing

BY MARY RUSSELL

Perhaps it was the deep, dense, end-of-the-summer heat that filled Paris and Milan workrooms this year . . . but just before the October opening of spring/summer collections, designers in their ateliers were talking—in concert—about a loosening-up of clothes: shapes away from the body and loosely fitted, clothes for next season with more and more ease. On their boards: sketches of wide kimono sleeves—not sleeves that narrow at the wrist. Shoulder designs are wide and rounded, jackets are roomier and boxy. Pants come styled loose through the hips and tapered to the ankle or just-above ankle. Another key pants' shape is wide-legged and falls straight.

Though the Europeans may be the last to admit it, there are signs of an indirect filtering down of "new" Japanese design influences. Even Kenzo—from Japan but for so long considered a Paris designer that one's surprised when a darkly colored Oriental-inspired shape appears in one of his bright lighthearted collections—admits that "the new Japanese fashion explosion has shaken up the pretension and complacency of many European talents"—most of whom, though, still consider the Japanese a flash in the pan. . . .

Everywhere, there are dresses: loose, often wrapped at the hips, in lightest fabrics—slub silks, linens, batiste. Yves Saint Laurent's chemise dresses—standouts in his winter couture—continue for spring and summer in jersey or cotton. He likes them short—at the knee, longer at night. . . . In Milan, Gianfranco Ferre has reduced his simple shapes to three essentials: the dress, jacket, and skirt. He ties everything up with a four-inch-wide sash that is part of the garment or a separate belt, to wrap—multiple times—for narrowness at the hip. Ferre's belts are stitched and lined in leather for obi-like stiffness.

The fashion passwords—translated from Italian or French—are "pared-down" and "simpler." Even Claude Montana says, "No more gimmicks or tricks" and talks about pristine white, linens. His wide-shouldered shapes are being stripped, for next summer, of flaps, buttons, snaps, epaulets.

Designers agree: what sells, most easily, are skirt lengths that fall somewhere at the knee. What's newest, in Paris and Milan, are skirts that stop a bit above-ankle. The sorts of designers who set trends—Lagerfeld, Armani to name two—are working with balancing big tops with long skirts . . . and there seems to be a feeling in the air for longer skirts for day, though most admit for more fashion-forward women. Whether a skirt is narrow and stops above-knee—or comes much, much longer, the skirt generally has softness: draping effects, sarong skirts, skirts that wrap. Karl Lagerfeld, for Chloé, likes a wide-at-the-top, long-long line emphasized at the hips by a double skirt that wraps—the top "apron" layer at mid-thigh. He also favors short boxy tops with skirts that flare slightly at the hem. That hem rests nearly at the ankle. . . .

A jacket, it seems, could well be the "finishing" piece for spring/summer: it's where Europeans' perfection of tailoring is unleashed, and there's talk of new shorter jackets. To put with his thinnest silk-draped skirts, Ungaro has worked soft tailored jackets in a mixture of lightweight wool and silk. Giorgio Armani, now installed in a new Via Borgonuovo palazzo in Milan, says, "I feel I have been on a long voyage and am back home, doing what I do best: perfectly cut jackets, skirts, pants, and blouses, nothing trendy or fashion-y."

Armani's spring-summer men's collection—always a good tip-off—attests to that fact: updated versions of his famous unconstructed jackets, wide in the shoulders, wide-lapeled, buttoned low and narrow at the hips. The *American Gigolo* Armani-designed sartorial perfection of Richard Gere has been replaced by a more laid-back style. To watch: trousers are loose and straight, carefully "mismatched" to jacket and shirt patterns. After a season with a strong menswear influence in fashion, women have learned to keep an interested eye on key menswear shifts.

On streets in Milan, young people wear brightly colored jeans with different color cotton-knit polo shirts *(Continued on page 304)*

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BACKSTAGE, PARIS/MILAN

(Continued from page 302)

from Ralph Lauren, whose horse and rider have replaced the Lacoste alligator as a status symbol here. Color is everywhere—including the drawing boards of Italian designers. While Gianfranco Ferre, unsurprisingly, talks of black, white, and navy, also passing in and out of his office are samples of hot pink and orange leathers, calf as featherweight as summer silk. Color, in Milan/Paris, seems to work out either in a subtle tone-on-tone way (it's not uncommon to see four or more shades of white, grey, or blue together in one ensemble) or is being used in a manner that's quite deliberately "off": graffiti acid colors contrasting with black or another bright color; tones from Black Africa—muddy browns and greens in batik or cotton madras—heightened with shots of yellow or cerulean blue.

Even when the blacks and whites of the past few seasons show up in clothes, they tend to come in combinations of texture and pattern seemingly created by a computer gone berserk: squiggly "chewed up" forms mismatched in varying weights of silk, cotton, or linen. . . .

When Gianni Versace mixes color and fabric, nothing is sacred: soft white calfskin is stitched together with white sheeting to make the ultimate sweatshirt; simple poplin is cut into uneven lengths and studded with Plexiglas and rhinestones; even the quirkiest combinations—striped knit sleeves put on a big floral-print silk shirt with an asymmetric hem—somehow work. And Versace's big boxy rumpled madras jackets—his men's-collection jackets—are some of the most desirable summer pieces, for women, in Milan. . . .

Offbeat combinations, contrasts of textures and patterns show up in a variety of ways: At Kenzo, batiks and madras come with dotted or floral-patterned separates mixed in a "flea market" manner . . . Ungaro is doing a "gypsy" group—long skirts and boleros in his multicolored fabrics—inspired by his youth in Aix-en-Provence. Claude Montana—updating fall's popular knits—is experimenting with new knitting machinery that creates interesting lightweight knit patternings and textures.

Fashion thoughts, these days, bounce back and forth from men's and women's collections. Plays of color and fabric—real surprises—are there not only for women now but also for men. Even when Nino Cerruti, master of conservative men's dressing in Paris, shows his new men's summer classics to a street-bleacher crowd, brightly colored jogging suit tops and bottoms look as though someone reached into a dark locker and piled everything on regardless of color, shape, or texture: all of this, of course, carefully planned. Cerruti suits and dinner jackets, too, come irreverently put together: ties knotted casually on open-necked shirts, dress shirts left hanging.

Fun—an element often sorely missed these days in fashion—comes when Jean-Paul Gaultier, favorite of France's New-Wave generation, shows his men's clothes to a packed house in Paris' Salle Wagram, a kitsch ballroom where *Last Tango in Paris* was filmed. Within the often hilarious show-business presentation are well-made men's pieces; the show is an ode to the Third World: everything from Sinbad the Sailor to *Casablanca* to King Farouk. Fez-hatted models present some of Paris' most originally combined clothing. Among the offerings: an everything-but-the-kitchen-sink combination of plaid bandleader jackets worn with wide suspender-held trousers, Peter Lorre white linen suits with palm-tree printed T-shirts, beige gabardine neo-safari suits, some skin-tight overalls sure to be a hit with the weight-lifting crowd. . . .

Gaultier's menswear point is well taken. Saint Laurent uses the word "Sauvage" to describe his favorite part of his spring/summer women's collection. His newest fabrics are African-inspired: bou-bou batiks in hot pinks and greens with chocolate browns and mixtures of the colors of the desert. Kenzo—for both men and women's dressing—has new takes on safari dressing, a "Colonial" look in white cotton and linen jackets with double-buttoned neo-Nehru shapes, softly tailored sarong dresses, loose-legged desert pants.

Where does "body-dressing" come in? Karl Lagerfeld, back from a vacation in Monte Carlo, may lament, "There are no more 'big' parties in France; it is sad when a French woman cannot dress to be seductive"; but, in Paris, Thierry Mugler and Azzedine Alaïa continue to create their narrow, highly body-conscious clothes. In Milan, Krizia's Mariuccia Mandelli talks excitedly about a new group of "vamp" evening clothes—evening dresses, close to the body, in lightweight silk. Of his collection, Emanuel Ungaro says, "There is nothing more beautiful than draping silk on a woman's body." Ungaro works directly on his models with piles of patterned silks around him, while classical music plays in his studio on Avenue Montaigne. Ungaro calls himself a "sensualist" and, this season, is absorbed in refining weights of fabrics so they drape even closer to the body. His collection, Ungaro says, is "dedicated to women." A good sign. ▽

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Entertaining:

EDITED BY SANDI BRITTON

What makes a party glorious? Some of this country's most celebrated hostesses and hosts say start with the ideal mix of guests, then create a fabulous setting, a mood. Here, in their own words, top party-givers' personal tips on seating guests, prettiest table settings, trend to fewer courses, favorite florists and caterers, magnificent desserts, and after-dinner entertainment; their most successful parties.

PAT BUCKLEY

(Mrs. William Buckley gives some of this country's most glamorous dinner parties.)

How do you plan your menus?

I keep menu books, records of what I've served people over many years. When I start to plan a party, I search these books for ideas, and so as not to duplicate other meals. I often decide on a dessert first and then balance out the rest of the meal depending on whether the dessert is heavy or light.

Here are two dinners that I had recently: Menu one: to start, tiny deep-fried crab croquettes with fresh parsley and homemade tartare sauce; boned baby lamb in egg and lemon sauce, with purée of peas and carrots, and potato balls with rosemary. Then a salad course of hothouse lettuce served with grilled *bleu de Bresse* cheese. (You put the cheese on just the crusts of French bread and slide them under the broiler briefly.) Dessert was lemon sorbet with *eau-de-vie de poire,* and chocolate-dipped strawberries.

For the next dinner, I omitted the cheese and salad course (I love that course myself, but people are eating less these days). We started with my special shrimp and scallop soup (you put the shellfish in at the last moment, just before serving the soup), garnished with julienne of carrots and zucchini. Then, thinly sliced breast of duck in a light orange sauce, with bird's nest potatoes and purée of green beans with slivered almonds. For dessert, my favorite: carmelized floating island, made with *crème anglaise.*

Do you ever serve informal food, like a pot au feu, to create a casual atmosphere?

No, even at an informal party, the food can be formal. In the country, things are more casual. One of my favorite country lunches is a *paella* that I serve buffet style (my *paellas* weigh twenty pounds and have to be served buffet) with gazpacho first, then home-baked bread, cheeses, fresh fruit, and lemon or lime ice.

What was the best party that you ever had?

The one we had last summer for our wedding anniversary. It was a beautiful night, with the moon twinkling on the water, and we had an orchestra outdoors, The Night Hawks, thirteen young men in black tie playing music from the 'thirties, 'forties, and 'fifties. We danced until four in the morning. Dinner was homemade pâté, fillet of sole with Mornay sauce, cheese and fruit, a great mound of homemade ice creams in different flavors, and a huge chocolate cake with chocolate syrup!

SLIM KEITH

(Lady Keith is a well-known party giver, both in New York City and London.)

How do you plan your menus?

I'm a great believer in giving guests the food that you like the best, not the food that you think it's "proper" to give them. My dinners used to be more elaborate; now I feel the simpler the better, but always best of its kind.

I start to plan a dinner by deciding on the main course: with meat, I'll start with fish—cold smoked salmon with hot creamed spinach, or smoked salmon with hot boiled potatoes and marinated onions—or some kind of pasta, if the meat is right. If it's chicken, I'll have a soup—but not too much. People don't want to eat too much, and if you give them an extra course they'll eat it but wish that they didn't have to.

I love good, simple main courses like chicken fricasée, corned beef and cabbage, a good *navarin* of lamb, a beef ragout or stew. I'm especially fond of a good old English dish, "bangers and mash." In New York, I use veal sausages from Schaller & Weber, on East Eighty-sixth Street, because they're as close to the English sausages as you can get. I mound them in the center of a large platter with fried onions on top, and a circle of mashed potatoes around them. When I was living in England, I once served bangers and mash to Princess Alexandra, when she came to lunch. My cook said, "The princess won't like that, it's such ordinary food," but she loved it.

For dessert: usually something made with apples, which I love: apple crumble, apple pie, apple brown Betty. I'm also partial to pecan pie and to an awfully good orange cake that's made with ground almonds instead of flour. But with bangers and mash, a real nursery dish, we always have a real nursery dessert: rice or bread pudding.

Do you ever serve dessert and coffee in another room?

No, if conversation is good (and it will be if I have cast the party well enough) I keep people at the table a rather long time—for after-dinner coffee and more wine or Champagne. I try to invite bright and interesting people so there will be a good exchange of ideas; that's what entertaining is about—lively exchange.

CHARLOTTE MAILLIARD

(As well as being one of San Francisco's best known hostesses, she is deputy chief of protocol for the city.)

You're known for giving parties with themes. Why is that?

Themes make party giving very easy. Parties are celebrations of people, so you start with the people, and the themes grow from there. When Heather and Dick Marcus came to town from Texas, I gave a chili party for them and for Phil and Elaine Miller. I sent out invitations in chili bottles, used my deck and my neighbor's deck, put a Western band outside, told people to come in Western dress and gave cowboy hats as favors. *(Continued on page 308)*

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HOSTESS SECRETS

(Continued from page 306)

Sometimes I base a party around a building—a famous landmark in the city. People tend to forget that there are wonderful buildings that can be used as settings for parties. When some friends were visiting me from Mexico, my first thought was to bring out the margaritas and mariachi bands. But then I thought no, they have that every day. So I decided to use the California Palace of the Legion of Honor, part of The Fine Arts Museums of San Francisco, a beautiful landmark building here. It has a big open rotunda that we used for cocktails, then we boated people across from the building to a grassy lawn where we had a lawn party and lunch, with violins playing and the women guests in lawn dresses and big hats.

The other thing I like to do, when possible, is to use other people's houses for parties—either for them, or for other friends. When Jacqueline de Ribes was here to launch her new designs, I borrowed a house called "Le Petit Trianon," that belongs to a friend of mine. It turned out that it was a lot like Jacqueline's own house, and we served French onion soup, crêpes, had violins playing and a singer who sounded like Piaf.

You really love to give parties, don't you?

Yes. My motto is that it's better to have a party than not to have it. Say you've just realized that it's someone's anniversary or birthday. It's not too late to celebrate; you can invite people to a party at a restaurant that evening. Most people love last-minute invitations.

GEORGE AND JENIFER HARVEY LANG

(George Lang heads the food and beverage industry's most distinguished international consulting firm. Jenifer Lang is a food writer, a graduate of the Culinary Institute of America, and is working on a book for Crown Publishers on the best foods you can find in your pantry.)

What has changed in the past five years in the way you entertain?

G.L.: I think of entertaining today as a decrescendo, a diminishing chord. Our parties now are smaller than the ones I gave five years ago. Instead of clearing out all of the furniture and having a seated dinner for one hundred, Jenifer and I have dinner for fourteen, maximum. And there's also a difference in the style of the food we serve. Now we celebrate the natural. Recently we served an eighteen-pound king salmon, plainly poached. Four or five years ago, we would have taken this defenseless fish and stuffed it with mousse, then wrapped it in pastry, and it would have ended up a *tour de force* of garnishing and stuffing. I like to call our new approach to cooking "cuisine légère."

How do you seat people at the table?

J.L.: Neither of us wants to do it, but because George does beautiful calligraphy he usually ends up writing the place cards and arranging the seating.
G.L.: I do the seating and Jenifer re-does it.
J.L.: We have a special gilt-embossed leather board on the wall, with slots for holding duplicate place cards guests can refer to when they arrive. That saves *(Continued on page 310)*

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HOSTESS SECRETS

(Continued from page 308)

them walking around the table later looking for their names.

Do you ever give buffets?

J.L.: No, because George doesn't like them. He feels that people don't know how to arrange their plates when they serve themselves and the food ends up looking unappetizing.
G.L.: I swore I'd never make people stand in line for food the way I had to in Europe during the War. I think of standing in line at a buffet, plate in hand, sort of as "brother, can you spare a truffle?"

Do you mind an extra man or woman at table?

J.L: Not at all, but some of our European guests won't sit down at the table if there are thirteen places.

Do you have flowers on the table?

J.L: Rarely. Sometimes George will arrange a variety of flower petals in geometrical patterns around candelabra or *compotiers* on the table.
G.L.: I also cut vegetables into flower shapes and semi-abstract shapes. We have a favorite set of white and gold Sèvres figurines that we place on a mirrored platter in the center of the table, when we don't want to use anything else.

Do you have any kind of music or entertainment at your parties?

G.L: Yes, always. I don't believe you can expect guests to be charming and scintillating every moment and carry the whole evening by themselves. We have a wonderful graphologist, one who tells people the most amazing things; or a musician, like the Hungarian gypsy cimbalom player we like very much—or sometimes one of the guests and I play sonatas together. This happened when Placido Domingo came here. Another time, Larry Adler played for us.

ANNETTE REED
(Mrs. Samuel P. Reed is a New Yorker who entertains beautifully, though under duress.)

How often do you entertain?

Never—unless I'm forced to. Our life is really private because of the children and all. And coming from a large family myself, there's so much of our life that is devoted to family.

I have so many friends who entertain so beautifully, so I defer all entertaining tips to them. I love them dearly. And I'm thrilled to go to their houses. But for me, it's my sisters, my mother, my dogs, and my children. Big-time entertaining doesn't come into my life so much. And I only do it under duress, and a lot of whining goes on and a lot of moaning.

But when the worst happens to me and my arm is twisted, I give dinners for the organizations I'm involved with: The New York Public Library, The Metropolitan Museum of Art, or American Heritage. I would rather send people presents, go to restaurants, do anything, rather than face having the front door open.

Do you ever enjoy your own parties when you do throw them?

No! Unless it is my mother and my sisters, and then it is on my bed. It's cozy and we all watch TV with the dogs. If I entertain, I want it to go well, and to have things go well it's so much work that it exhausts me before I can begin.

What do you do for the dinners you are forced to give?

I borrow everything from my mother. I borrow my mother's help, I borrow my mother's silver. Everything.

Do you use a caterer?

Yes. Glorious Food does it all. And then everyone tells me how disgusting it is to have a caterer.

Do you have a florist you like?

Marlo. I couldn't walk across the street without Marlo. [Marlo Flowers, 421 East 73rd Street in New York City.] We fight night and day, but Marlo does beautiful flowers. And then I bring in plants and stuff from the country. I like natural-looking things.

GERALDINE STUTZ
(Ms. Stutz is the president of Henri Bendel, in New York City.)

How often do you entertain?

Once every couple of weeks. I find that so many friends come and go through New York—this has become the place where people from all over the world gather—that I'm always getting chums together. I have anywhere from twelve to fourteen, seated at two round tables. People are asked for 8:15 and we sit down to dinner at 9:15.

How do you seat people?

As best I can! I never use place cards. I make two circular plans ahead of time for each table, and hide them behind the potted palm to refer to if I forget. But I feel free to change the arrangements if I get fresh inspiration during the cocktail hour. I always try to seat each person between someone they know and someone they don't know. That way they can feel at ease with an old chum, and make a new friend.

Has the kind of food you serve changed over the past five years?

For the past ten years Glorious Food has done all my parties, and they still do. They know my house and what's in it. Although *nouvelle cuisine* has come and gone, it's left an influence. It stirred the imagination as well as the cooking pot. We're more imaginative about food now, but without being eccentric. One thing has not changed: I never serve food with drinks.

What kinds of flowers do you use?

In summer, I haul in loads of flowers from my garden in the country—peonies, zinnias, lilies, tulips. I always use one kind of flower throughout the party rooms—the dining and drawing rooms; I find it less jarring than a mix.

Do you have music or entertainment?

My guests find the sound of their own voices the best music.

How do you feel about having an extra man or woman at the table?

Gender doesn't have anything to do with guesting. Nobody cares about that kind of thing anymore.

DEEDA BLAIR
(Mrs. Blair is a distinguished Washington DC hostess.)

What is your favorite number at dinner?

Eight to sixteen, *(Continued on page 313)*

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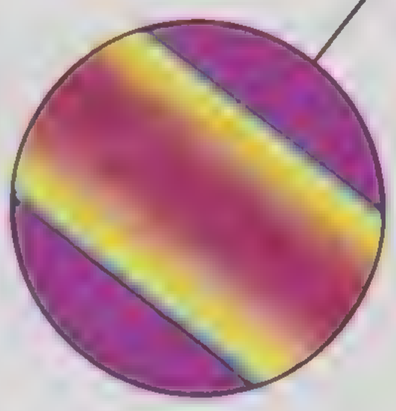

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HOSTESS SECRETS

(Continued from page 310)

though we can go up to sixty in the big room downstairs. I prefer smaller parties, where I can take a lot of extra care with the food.

Do you ever use caterers?

No, we do all our own food at home. I have an inspired, sensitive cook who does a dish perfectly after we go through it together the first time. Our specialty is desserts, which I adore.

We make all sorts of sherbets with our ice-cream maker—strawberry, peach, lichee, mango, and a banana sherbet that is flavored with orange and lemon juice. There's a divine pear ice cream we make from a recipe in *The Christian Dior Cookbook*, the most extravagant cookbook in the world. I serve these ices and ice creams in very pretty eighteenth-century *pots de crème*. We also make a heavenly raspberry soufflé, a very chocolately chocolate roll, and a marvelous pecan meringue torte. We also fill meringue bases with ice cream or lemon mousse.

What kinds of flowers do you use?

I like using herbs with flowers—combining roses with parsley, or putting pots of growing herbs around a tall vase of flowering branches. I also like combining fruits and flowers. In the spring, I bring in miniature lilacs in their pots.

How do you feel about music or some kind of entertainment?

We don't have music; but quite often, as many of our dinners are given in connection with the medical boards I belong to, one of the guests will give a short talk at the end of dinner about the work he or she is doing, or the research going on in that particular field of medicine.

LITA VIETOR
(Mrs. Vietor entertains with great style in San Francisco.)

Do you enjoy throwing parties?

Yes, I enjoy it very much because I love people. But as the years have gone by I really enjoy the smaller dinners much more than the larger parties. If you have a party for six or eight you can really get into some kind of subject in depth.

Has your style of entertaining changed in the past five years?

Oh, yes. It is much less formal. I enjoy serving the first course as a buffet because it sets an informal tone for the dinner right away. Cocktails used to be an hour. Now, I think half an hour is plenty. Even the table looks less formal. I think the centerpieces are more casual. Vegetables are used to give a nice country feel to the table, replacing the crystal and sterling silver. Votive candles are used instead of candelabra. Instead of using tablecloths, I like to use pretty placemats: I have some mirrored ones that I like. I also like the wood on the table showing.

And then I think people aren't dressing as much for dinner. It's nice not to have black tie. As a hostess, I would wear a kimono with pants, something kind of homey looking.

Do you ever change the locale of where you entertain?

Yes. During the winter I sometimes bring Lucite tables into the living room and my guests and I eat in front of a roaring fire. Sometimes it's fun *not* to move into the dining room.

What kind of food do you like to serve?

I'm Italian, so I love to serve one kind of pasta dish to start with—a spinach gnocchi or spaghetti. Then an entree and dessert. I don't like having the fourth course. I find that makes dinner too long. You're really captured between those people your hostess has put you next to; sometimes it's really singing for your supper.

How do you feel about entertainment after dinner?

I love the idea, especially for a large dinner. I've had a few actors from the San Francisco Repertory Company come in to put on a few short excerpts from what they're working on. I've also had the Whiffenpoofs come.

HARLEY BALDWIN
(Mr. Baldwin is the developer of Bridgemarket, the world's largest food market, to open in New York City in the fall of 1984.)

What makes a party a success?

Any number of things. For example, if the sun is going down on top of Smuggler Mountain in Aspen as we're roasting a whole lamb, it's just hard not to get excited about life, and the food and the people that you're with. In New York, my kitchen is a room about twenty by twenty-five feet—and there's a large working space in the middle where people can either participate in the cooking, or smell and see what's going on while they have a drink. Even if we sit down for dinner, we usually have the first course in the kitchen. That *(Continued on page 314)*

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HOSTESS SECRETS

(Continued from page 313)

partly solves the problem of late guests and how do you entertain the ones who are there early and hungry: people come in and I put them to work.

Do you mind having extra women or men?

No. I think what people are particularly interested in is sitting next to someone interesting.

Do you ever entertain out?

Yes. Not usually for more than four people, although I love to put ten people in a car and go up to Sylvia's in Harlem for ribs. Or if I'm in L.A., I'll entertain at Spago. Or in Paris, at Le Bernardin. But generally, I like to entertain at home; it's the best food.

LIZ FONDARAS

(Mrs. Anastassio Fondaras gives beautiful parties in New York City, Long Island, and Paris.)

What makes a party a success?

I think there's a kind of magic about a successful party and it has to do with the atmosphere that's created by the host and hostess. Naturally it has to do with the cast of characters and the setting, and it's important that it's a good dinner; but, there is this magical ingredient that's hard to describe which, I think, is set in the first few moments of the party. The number of people and the size of the room and how people are welcomed into a house—I think those things all have to do with it. You know, if you have a few people in a great room, somehow, it never seems to get off the ground; people like to be closer together. One of the ingredients of a successful party is the hostess's enjoying it; the guests feel welcome.

How does your entertaining style differ from place to place?

I guess the place I entertain the most is in East Hampton because it's a bigger house and summer entertaining is what I do there. The house really lends itself to informal entertaining, and I love to give lunches down there because it's awfully beautiful; I like to have the view of the flowers and the sea and the dunes. Of course, in New York City, I do slightly more formal entertaining, and there I give more dinners. In Paris it's a much smaller apartment, and I take that opportunity to invite my friends and I do quite a lot of entertaining in a short period of time. But it's rather informal in Paris, strangely enough, just because the apartment is a *pied-à-terre.*

How do you handle flowers?

That's another reason why I enjoy entertaining in the country. I have a lovely cutting garden there and lots of flowers. In New York City, you do the best you can. Flowers are getting prettier in New York flower shops; somehow there's more variety than there used to be and less emphasis on durability, more on beauty. I've been going to Rhinelander. [Rhinelander Florist, Inc., 867 Madison Ave, NYC.]

JOANNE STERN

(Mrs. Alfred Stern is president of the International Council of The Museum of Modern Art, in New York City, and often entertains for charitable causes.) *(Continued on page 324)*

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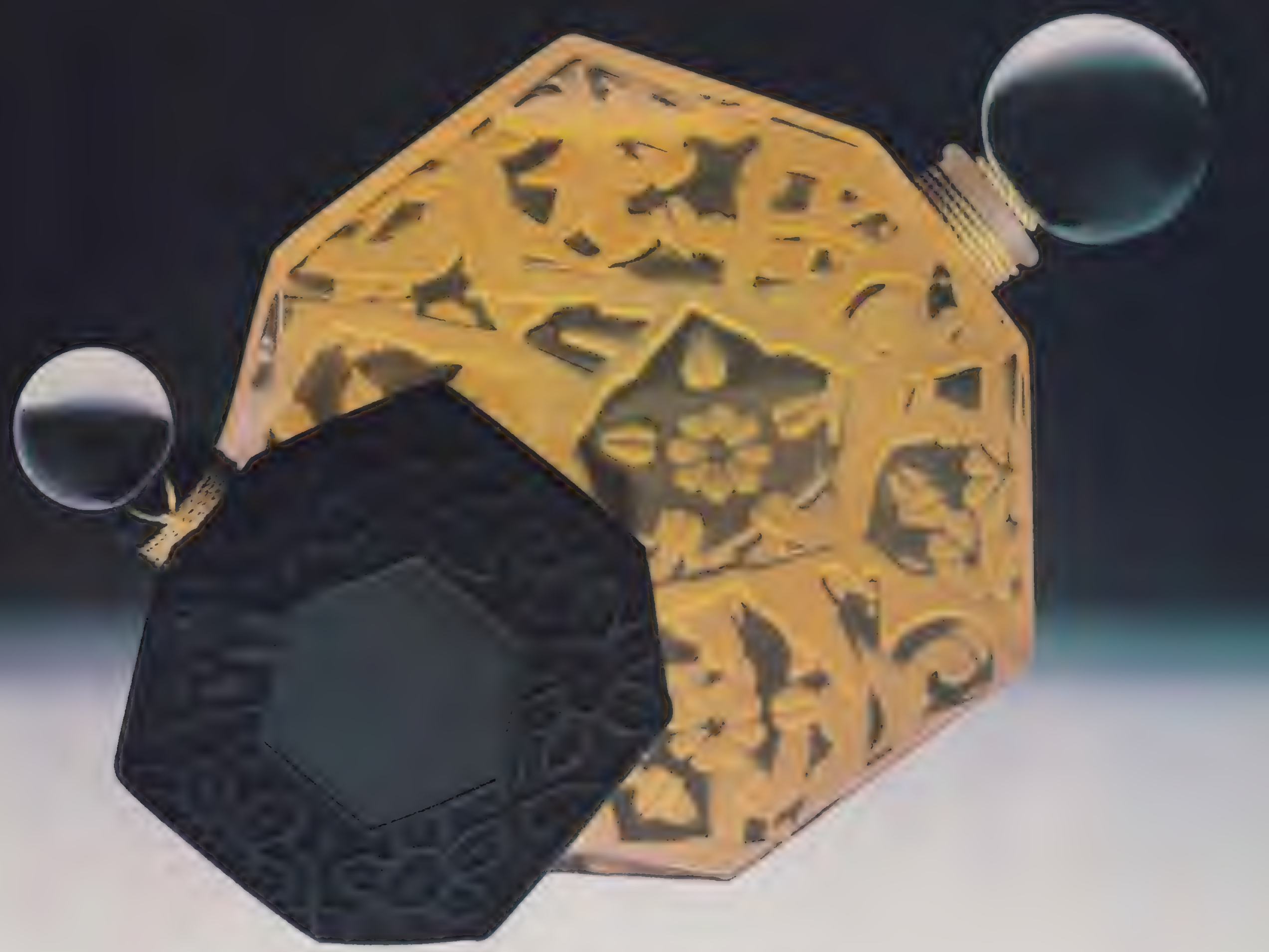

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HOSTESS SECRETS

(Continued from page 314)

What makes a party a success?

The people and the atmosphere. I think good food is important because you like to feel that someone has taken the trouble . . . but really it is the people and a warm and friendly feeling. And I'm absolutely devoted to the idea of introducing people to each other at cocktail parties. In England, it is assumed that everyone knows everyone, but I think that's awful.

How has the entertaining that you do now changed from, say, five years ago?

As I get older, I'm less worried as a hostess so things are simpler.

How have the foods and drinks that you serve changed?

I've been influenced by a caterer called Glorious Food in New York City, whom I met through Lily Auchincloss. Though most of my parties are not catered, they have had a tremendous influence in terms of having lighter food and on the presentation of it.

How long do you hold dinner for late guests?

I think you just can't—it's not fair to the latecomers or to the other guests. I think you should go ahead and have dinner at the scheduled time. It's kinder.

What time do you usually eat dinner?

Eight-thirty. My husband just thinks anything else is barbaric. Certainly New York City is a later town than Washington, but still people don't want to stay up too late.

How far in advance do you usually send out invitations?

If you are putting together a party where you really care about the people coming, it has to be a minimum of three weeks in New York City because people are so busy.

What do you think is a good-size dinner party?

I think twelve is a wonderful size. My husband thinks eight. I like buffets for twenty-four because there can be an interesting mix. His favorite is eight at the table, so we're always having a slight disagreement.

Was there any party that you threw that you felt was especially successful?

The best party we ever gave was at the New York Botanic Garden. It was a joint party for my husband's mother and it couldn't have been possible without the help of Beth Straus who's one of the most accomplished hostesses I know. It was for my mother-in-law's eightieth birthday. The combination of the setting and the fact that she had all her grandchildren and great-grandchildren there was the best part. It was in the beginning of April and the flowers were just ravishing.

HILLIE MAHONEY
(Mrs. David Mahoney is known for her high-powered entertaining in New York City.)

How do you think your style of entertaining has changed over the past five years?

I think things are less formal now. Less is more: beauty but not formality. In clothes, I try to be casual but dressy: a dressy pyjama or a short cocktail dress. There is also a difference in the kind of food served. Today, it is much lower in fat, higher in nutrition. The vegetables are undercooked. And the desserts aren't all rich and gooey; they're light and fresh and appetizing. You get up from the table feeling energized. You don't feel tired.

How do you do the seating for the tables?

For very large parties—say 250 people—I start doing the seating a week ahead. I like to seat my friends with someone they already know on one side, someone new on the other.

Do you ever throw parties with a theme?

Yes, I like a theme around which to celebrate in the true sense of the word. Usually on Labor Day weekend in the country we give a Septemberfest patterned after the Oktoberfest in Munich with knockwurst and sauerkraut and wine and beer; we have a St. Patrick's Day party, and of course there are birthday and anniversary parties, or in honor of a visitor.

Do you ever entertain out?

Sometimes for the larger parties. We had my husband's birthday party on the St. Regis roof this year, for example. Even when the parties are at hotels, I plan every last detail. I like to bring my own tablecloths.

SANDRA PAYSON
(Miss Payson entertains extensively on Long Island and in Saratoga Springs, New York.)

What makes a party a success?

Good food is terribly important. And not just good but interesting food. People today are so much more involved with food than they used to be. They want to try it all.

When I was living in London, Prime Minister Wilson and his wife came to dinner and my cook made chocolate brownies for dessert. The next day I got a call from Mrs. Wilson asking for the recipe; her husband had enjoyed them so much. I also think people are taking more interest in wines now. I often serve Australian and Spanish wines—they're very good.

On the other hand, you can't always get people to change their ways and accept new ideas. When I was living in Houston, I came back from a trip to Europe impressed by the short cocktail period that preceded most dinner parties. I tried to get my friends in Houston to just have a glass of sherry and go right in to dinner, but they weren't having any of that!

Of course, the mix of people at a party is very important, too. I've lived in so many different places that I always have a very mixed group at dinner. People enjoy that, though quite a few might not know one another.

How do you seat people?

I keep the seating plan in my head. I prefer it so that I can make last-minute changes if I need to. If someone has been talking with one person during cocktails, I make certain that they aren't next to each other at dinner.

How do you invite people?

By telephone. I think this is a major change from the way we used to do things. People now travel so much and lead such busy lives that the only way to make sure you've reached them is to phone them.

Do you like to have music at your parties?

Yes, I often have a guitarist in after dinner, or a group of young musicians from The Juilliard School. Or one of the guests might offer in advance to perform for us after dinner. ▽

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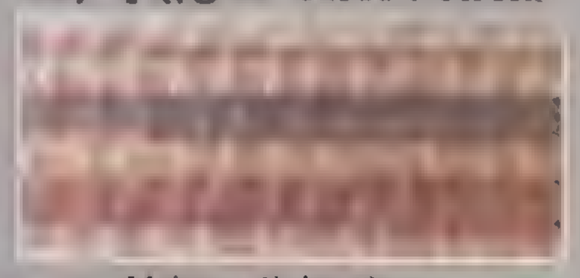

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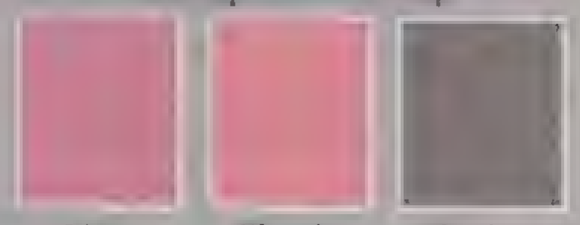

Lips Cheeks Shadow

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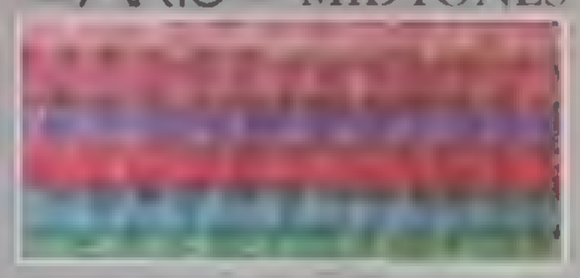

Makeup Color Group

Lips Cheeks Shadow

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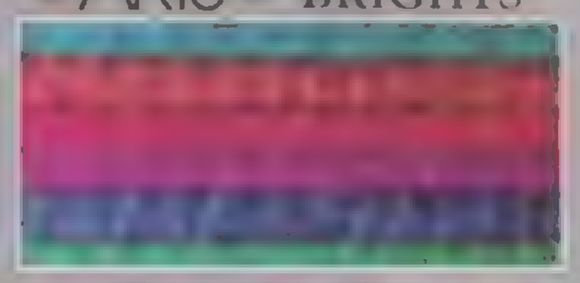

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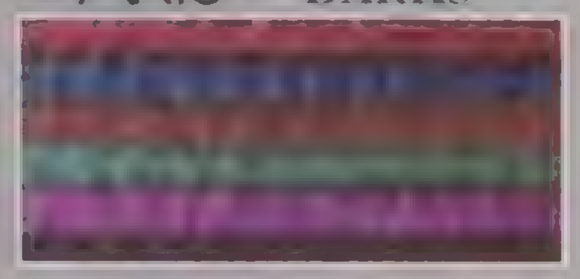

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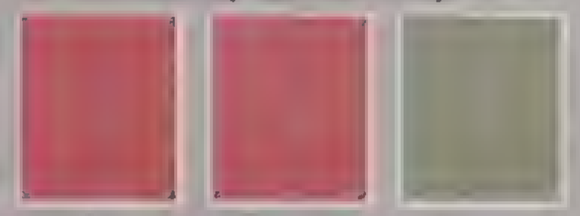

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the Omnivore

Luxuries to eat, drink, dream about—from fresh foie gras to French country wines to the year's best cookbook—precious stuff for delighting friends, yourself

By Barbara Kafka

One of my holiday pleasures is being in the right profession at the right time. My hoardings of information come into their own: now is the perfect moment to suggest a gift of a splendid olive oil, the well-chosen bottle, the freshest foie gras, a superb cookbook.

Edible Luxuries One of the best gifts I ever received was an obscenely expensive large glass jar gleaming from within with large black truffles. The pleasure was prolonged for months as I decided and redecided how to cook them and with whom to share them. The giver, of course, also had some small benefit from the feast.

Gifts in this category—and ones that we hesitate to give to ourselves—are *fresh white truffles* wrapped in a perfumed robe of Arborio rice and enough good caviar. William Poll (1051 Lexington Ave., New York NY 10021; 212/228-0501) will send fresh truffles in Italian rice; black truffles run from about $25 to $40 each and the white from $35 to $75 each.

There is a way of giving or buying *caviar* that if not cheap is at least a bargain. Caspian Imperial Caviar Co., 12 East 79th St., NYC 10129, will send, postage and firm chilling included, seven ounces (half a caviar pound) of the very best Russian or Iranian Beluga Malossol (large grade) caviar for $111 or about half the price at any other retail source with good quality we know of. They have all the other sizes and weights as well. If you call them (212/289-1636) or write, you will make someone very happy.

Slightly less lavish but equally loving are lashings of good Italian, French, or California *olive oil.* A mix of two California olive oils, one from mission olives and one from manzanilla olives; a bottle each of *California vinegars,* one white and one red; and *California Wild rice* can be ordered from the Oakville Grocery (1555 Pacific Ave., San Francisco CA 94109, 415/885-4411) for $65 plus shipping. Incidentally they also have a fabulous assortment of *California nuts:* 1 pound pistachios, ½ pound black walnuts, 1 pound Napa walnuts, ½ pound Napa Valley almonds, plus 1 pound dried apricots, for $55 plus. These would certainly ease holiday entertaining.

The ever-intelligent Giorgio DeLuca of Dean & DeLuca (121 Prince St., NYC 10012; 212/254-7774) has put together an almost endless array of enticements for Christmas giving. I think my favorite would come in two parts: first a ½ liter of Antinori Extra Virgin Olive Oil packed with ½ liter of Sanchez Romate Sherry Vinegar for $16.50; second, a twenty-herb assortment packed with a garlic braid for $75 and good cooking all year long.

A new star on the luxury scene and one to be given only to friends you know will appreciate it, and also may have a clue as to its use, is *fresh foie gras* hitherto unavailable—unless smuggled into this country—owing to U.S. rules and regulations. Now we have two sources for domestic foie gras. Fresh Mullard Duck foie gras can be obtained from California Sunshine Fine Foods Inc. at $65 to $75 a pound (144 King Street, San Francisco CA 94107; 415/543-3007). They will ship in insulated styrofoam containers, and overnight deliveries are available. In the East, Amazon De Choix, 58-25 52nd Ave., Woodside, NY 11377 (212/507-8080) can be used as a source.

Incidentally, cooking foie gras is one of the best uses for that somewhat overpopularized ingredient, raspberry vinegar. The foie gras should be sliced about ¼ inch thick; the vinegar alone or reinforced by some Framboise (see Luxuries To Drink, coming next) should be reduced to a syrupy glaze; a heavy sauté pan should be lightly coated with butter and the liver slices likewise dusted lightly with fresh ground black pepper. When the pan is fairly hot, put in the slices in a single layer. When lightly browned, turn over. When lightly browned again, pour over them the raspberry-rich reduction.

Remove each slice to a plate barely covered with tender leaves. Scrape the pan juice equally over each portion: heaven. Incidentally, sweet wine is the traditional choice for foie gras and this merits the best: a Chateau d'Yquem, a Trockenbeerenauslese of spectacular provenance, or Joseph Phelps's Selected Late Harvest Riesling. Think of this before turkey. You may be your only friend good enough for foie gras, wine, raspberry vinegar, and Framboise; but, if you are generous enough to share, a shrine should be erected in your honor.

Luxuries To Drink Only a devoted member of A.A. or a devout Mormon could be offended by a case of Roederer Cristal. Unfortunately, the price does not make this the solution to all gifts and, for those who find diamonds impersonal, Champagne may also seem not to reflect personalization. Don't let that stop you in my case. I'm not bored by classics and will gladly accept an alternative case of Chandon.

See page 328 for a few selections for more modest assorted cases that certainly are handpicked. Each indicates knowledge on the part of both giver and receiver. If you choose the Italian wines—very up-to-the-minute to take Italian food and drink seriously, as I pointed out last month—tuck in a copy of Victor Hazan's truly brilliant *Italian Wine,* from Knopf. If you are staying resolutely patriotic, a breast-pocket copy of *The Connoisseur's Handbook of California Wines,* by Charles Olken, Earl Singer, and Norman Roby, also from Knopf, could hardly be amiss. With any case of wine, Barbara Ensrud's excellent *The Pocket Guide to Wine* (Perigee).

Luxuries by the Book Probably the "in" food book of the year is Paula Wolfert's *The Cooking of South-West France,* from The Dial Press/Doubleday & Company. It goes way beyond being a regional cookbook representing the increasingly popular food of its area. It is the summary of what Paula Wolfert, a truly extraordinary food mind, has learned about *how* food is prepared and *why* it works. In addition, food made from her recipes is sensational. This is my number-one choice. The food is so good, I am attaching one of my favorite recipes (on page 332) to tempt you onwards.

For outdoor friends and cookbook readers, *The L.L. Bean Game and Fish Cookbook,* by Angus Cameron and Judith Jones, from Random House, is a must. *(Continued on page 328)*

Colorful and fragrant Fish Soup Basquaise, from a sensational recipe in Paula Wolfert's *The Cooking of South-West France*

SUSAN WOOD

DEWAR'S PROFILE:

MARK STORY

HOME: New York City.

AGE: 35

PROFESSION: Commercial film director, Pfeifer-Story Productions.

HOBBIES: Writing the ultimate self-help book for the non-gregarious, *How to Spend the Least Amount of Time with People You Don't Like.*

LAST BOOK READ: *Post Office*, Charles Bukowski.

LATEST ACCOMPLISHMENT: Directed *Fur*, a satirical short film, for *Saturday Night Live.*

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PRECIOUS STUFF

(Continued from page 326)

Who can resist reading how to cook a bear or stock a camp kitchen. Of course, if you or someone you know actually needs to do these things, the book is essential. The book is charmingly and, as far as I can tell, accurately written.

In September, I suggested *A la Russe* by Darra Goldstein (Random). If you got it, you now realize that this delightful and authoritative cookbook would make an ideal present. An interesting but not quite as good companion piece might be Nela *(la veuve* Arturino) Rubinstein's *Nela's Cookbook,* from Alfred A. Knopf. The Polish cooking is more than slightly related and interesting to compare. Beware the too sweet kissel. If you find, as I do, that memoirs are an irresistible kind of gossip, then the book is doubly seasoned—clearly the choice for a piano-playing cook.

If anybody hasn't gotten *Beard on Pasta* (Knopf); the honorable James's international, readable, and easy-to-follow opus, now is the time to give it.

It is a delight to welcome my good friend Dominique Nahmias to America if only by way of a book. She is a small, pert, dark-haired Frenchwoman who, cooking while wearing high heels and a lace blouse, runs an esteemed restaurant in Paris where she has developed a cuisine that is very much her own. Her book *The Cuisine of Olympe* (she looks so much like the Manet subject that she's been given that nickname) has just been translated and published here by New Century. Perhaps because she started as a good home cook, deeply influenced by her grandmother, rather than as a trained chef, Dominique chooses recipes that seem much more applicable to home entertaining than those in most of the books that have recently come to us from France. The methods are fairly simple. This, plus her charm, no doubt accounts for her success on French television.

Beware, however, this is a thoroughly French book with no concessions to the American style of provisioning or living. Pork blood, fresh foie gras, and truffles are called for abundantly. Remember, hers is a luxury restaurant. The translator has done Mme. Nahmias no service by recommending that bloc foie gras can be substituted for fresh, since the simple sautéeing given the liver in the recipe would destroy bloc foie gras.

Nevertheless, the book is well worth giving and getting, since there are a myriad of do-able recipes that are modest in price and especially inventive. For instance: "Lamb and Eggplant Charlotte," and "Iced Fruit with Wine Glaze." Watch out in many of the recipes for crème fraîche, easily makeable *à la* Julia Child, but it must be done in advance. (Her recipes begin on page 332.)

Incidentally, if you are going to lavish someone with the fresh foie gras mentioned elsewhere in this column, this book would tell how to use it.

Handpicked Cases of Assorted Wine An expensive *American selection,* approximately $400 for a case, would be a 1980 Grgich Hills Napa Chardonnay; a 1981 Crema Vinera Chardonnay; a 1981 Chalone Chardonnay; and a 1981 Quail Ridge Chardonnay for dry whites. For sweet whites, a half-bottle of Joseph Phelps Selected Late *(Continued on page 330)*

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*Blades not covered

PRECIOUS STUFF

(Continued from page 328)

Harvest Johannisberg Riesling; and a half-bottle of Château St. Jean, Individual Dry Bunch Selected Late Harvest 1979, from the Robert Young Vineyard. Also, a sparkling bottle of Schramsberg 1977 Reserve. For reds, a 1979 Duckhorn Merlot; a 1980 Acacia Pinot Noir St. Clair; a 1974 Beaulieu Vineyards; a Georges de Latour Private Reserve Cabernet; a 1969 Robert Mondavi Reserve Cabernet; a 1974 Heitz Martha's Vineyard Cabernet, and a 1980 Château Montelena Napa Zinfandel.

Even half of these wines would make a sumptuous selection but, if you want to send a full case, for about $125 you could send a 1980 Simi Mendocino Chardonnay; a 1981 Edna Valley Chardonnay; a 1982 Frog's Leap Sauvignon Blanc; a 1982 Preston "Cuvée de Fumé" Sonoma Sauvignon Blanc; a 1982 Trefethen Napa White Riesling; and a 1981 Chappellet Napa Chenin Blanc for white wines. You would then send a 1979 Almadén High Botrytis; a Paicines Vineyard Riesling, for a sweet wine; and a Geyser Peak Brut for a bubbly. The reds would be a 1979 Zaca Mesa Santa Ynez American Estate Cabernet; a 1978 Freemark Abbey Napa Cabernet; a 1980 Gundlach-Bundschu Merlot; and a 1980 Ridge Paso Robles Zinfandel.

By sticking to country wines you could give an impressive case of *French wines* for only about $110. St. Veran Prosper Maufoux 1982; Muscadet de Sèvres et Maine; Château de l'Oiseliniere 1982; Gewürztraminer Cuvée des Seigneurs de Ribaupierre from Trimbach 1979; and Chablis "Les Forêts," Dauvissat 1982 would be the dry whites. An unusual sweet white would be Muscat de Beaumes de Venise, Jaboulet Ainé 1982; and Sparkling would be Boyer Brut Blanc de Blanc. Add to this one rosé—Château d'Aquéria Tavel 1982—and several reds: Moulin-à-Vent, Georges Duboeuf 1982; Châteauneuf-du-Pape Domaine de Beaucastel 1979; Château Talbot 1980; Château du Tertre 1979; and Château l'Angelus 1978. This is inexpensive splendor although your lucky beneficiaries should wait to drink most of the reds.

A trendy *Italian case* with some wines destined to become favorites can be amassed for about $175. Greco di Tufo, Mastroberardino, 1982; Gavi, La Scolca, 1981; Pinot Bianco, Alto Adige/Südtiroler Weissburgunder, Hofstätter, 1982; Chardonnay, Bollini, 1982; and Pinot Grigio, Torrecella, 1982, are the whites, with a surprisingly good Valdo Prosecco, 1980, for the bubbly. Spanna del Piedmonte, Vallana, 1974; Chianti Classico, Riserva Ducale, Ruffino, 1978; Barolo Riserva, Prunotto, 1974; Amarone Classico, Tommasi, 1969; Tignanello, Antinori; Brunello di Montalcino, Fattoria dei Barbi, 1971 are the really excellent and ready-to-drink reds.

One last case. It is comprised of brandies and liqueurs—those valuable bottles of booze that are seldom the principal ingredient but are the essential "go with" that we too often tend to be out of. Incidentally, if you are giving that case of Champagne, these beauties often show off best when diluted and fizzed in that lovely liquid. A roughly $200 selection would be Kahlua, Triple Sec, Cognac (do you remember French Seventy-fives?), Crème de Menthe (preferably white), Crème de Cassis, Framboise, Poire, Armagnac, Calvados, Pernod, Sambucca, and Amaretto di Saronno. *(See recipes on page 332)* ▽

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OMNIVORE RECIPES

(Continued from page 330)

From Paula Wolfert's *The Cooking of South-West France:*

FISH SOUP BASQUAISE

four servings

¼ cup olive oil
½ cup finely diced onions
½ cup finely chopped celery
1 large clove garlic, finely sliced
¼ teaspoon red pepper flakes, or ⅛ teaspoon cayenne pepper (or more to taste)
Pinch paprika
½ cup diced red bell peppers
½ cup diced green bell peppers
¾-1 pound mixed boneless fish fillets, cubed: red snapper, halibut, monkfish, hake, and/or cod
2½ tablespoons chopped fresh herbs: parsley, basil, chervil, a few leaves of rosemary and/or sage
½ cup peeled, cubed, and seeded red-ripe tomatoes
1 dozen large mussels, steamed with ½ cup dry white wine, or substitute 12 small little-neck clams, shelled, with liquor reserved
3 cups fish stock or water, heated
½ cup cooked crabmeat (optional)
Fresh lemon juice
Salt and freshly ground pepper to taste

Ten minutes before serving, in a large skillet, heat olive oil; add onions, celery, garlic, pepper, paprika, red and green peppers. Cook over medium heat 2 minutes, swirling to blend.

Add fish, herbs, tomatoes, and mussel or clam liquor. Bring pan juices to a boil. Add hot stock or water, and simmer 5 to 7 minutes, swirling pan often. Skim off foam that rises to surface. Add mussels or clams, crab meat (if using), a dash of lemon juice, and salt and pepper to taste. Cook 2 minutes over low heat.

Lift out fish and mollusks, place in individual soup bowls. Pour liquid over, serve.

Variation: To make the soup more substantial, garnish with garlic croutons: brown slices of French bread in hot olive oil; drain on paper towels. While still hot, rub each slice with a cut piece of garlic and sprinkle with salt.

From the forthcoming book THE COOKING OF SOUTH-WEST FRANCE, by Paula Wolfert. Copyright © 1983 by Paula Wolfert to be published by The Dial Press/Doubleday & Company, Inc

From Dominique "Olympe" Nahmias' *The Cuisine of Olympe: Great French Cooking Easily Prepared:*

LAMB AND EGGPLANT CHARLOTTE (Charlotte d'Agneau aux Aubergines)

four to six servings

This delicious Lamb Charlotte, served with fresh Tomato Sauce, looks as good as it tastes. Practical way to utilize leftover cooked lamb.

2 small eggplants (about 2 pounds)
Olive oil
Salt to taste
1 onion finely chopped *(Continued on page 334)*

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OMNIVORE RECIPES

(Continued from page 332)

⅓ pound mushrooms, chopped
3 cups diced leftover cooked lamb
2 cloves garlic, peeled and chopped
2 cups fresh Tomato Sauce (see *note below*)
1 cup fresh bread crumbs
1 egg, beaten
1 tablespoon chopped parsley
1 teaspoon chopped mint leaves
Salt and freshly ground pepper to taste

Rinse eggplant under cold running water and pat dry. Trim ends and cut lengthwise into ¼-inch thick slices. Heat oil in large skillet and brown eggplant slices on both sides. Drain slices on paper towels and season with salt.

Add a little more oil to skillet and sauté onion and mushrooms until most of moisture has evaporated. Add lamb and garlic and cook 1 minute, stirring. Add 1 cup Tomato Sauce (see end *note*) and cook 30 seconds. Remove from heat, add bread crumbs, egg, parsley, mint, salt, and pepper. Mix well.

Line bottom and sides of standard charlotte mold with eggplant slices, tapping lightly in place. (Reserve enough slices to cover filling.) Spoon filling into mold, a little at a time, pressing it against eggplant slices to keep them in place. Cover filling with reserved eggplant slices. Tap mold on hard surface and cover with aluminum foil.

Set mold in large pan and pour hot water halfway up sides of mold. Bake in preheated 375° oven for 45 minutes. Remove from water and let stand 5-6 minutes before unmolding. Serve with more Tomato Sauce.

Note: To make uncooked Tomato Sauce, select 5-6 large, firm, ripe tomatoes. Peel, seed, and lightly crush. Place tomato pulp and salt in colander and drain 30 minutes. Place pulp in container of blender or food processor and purée. Season with salt, pepper, and a little olive oil. Refrigerate until needed.

ICED FRUIT IN WINE GLAZE
Fruits au Vin Glacé

four servings

6 cups dry red wine
½ cup Port wine
½ cup super-fine sugar
½ stick cinnamon
3 whole cloves
Grated rind of 2 oranges
6 peppercorns
6 coriander seeds crushed
2 nectarines, 2 peaches
4 apricots
2 red plums or 2 slices melon
½ pint fresh raspberries
Few mint leaves for garnish

Place first 8 ingredients in medium-size saucepan. Bring to boil and cook over high heat until reduced by half. Set aside and let cool.

Rinse, dry, and cut fruit (except raspberries) in half. Peel peaches if skins are very thick. Place in freezer-proof serving bowl, refrigerate.

When syrup is completely cool, pour over fruit and stir gently to coat. Freeze 1 hour. Decorate with mint leaves before serving. ▽

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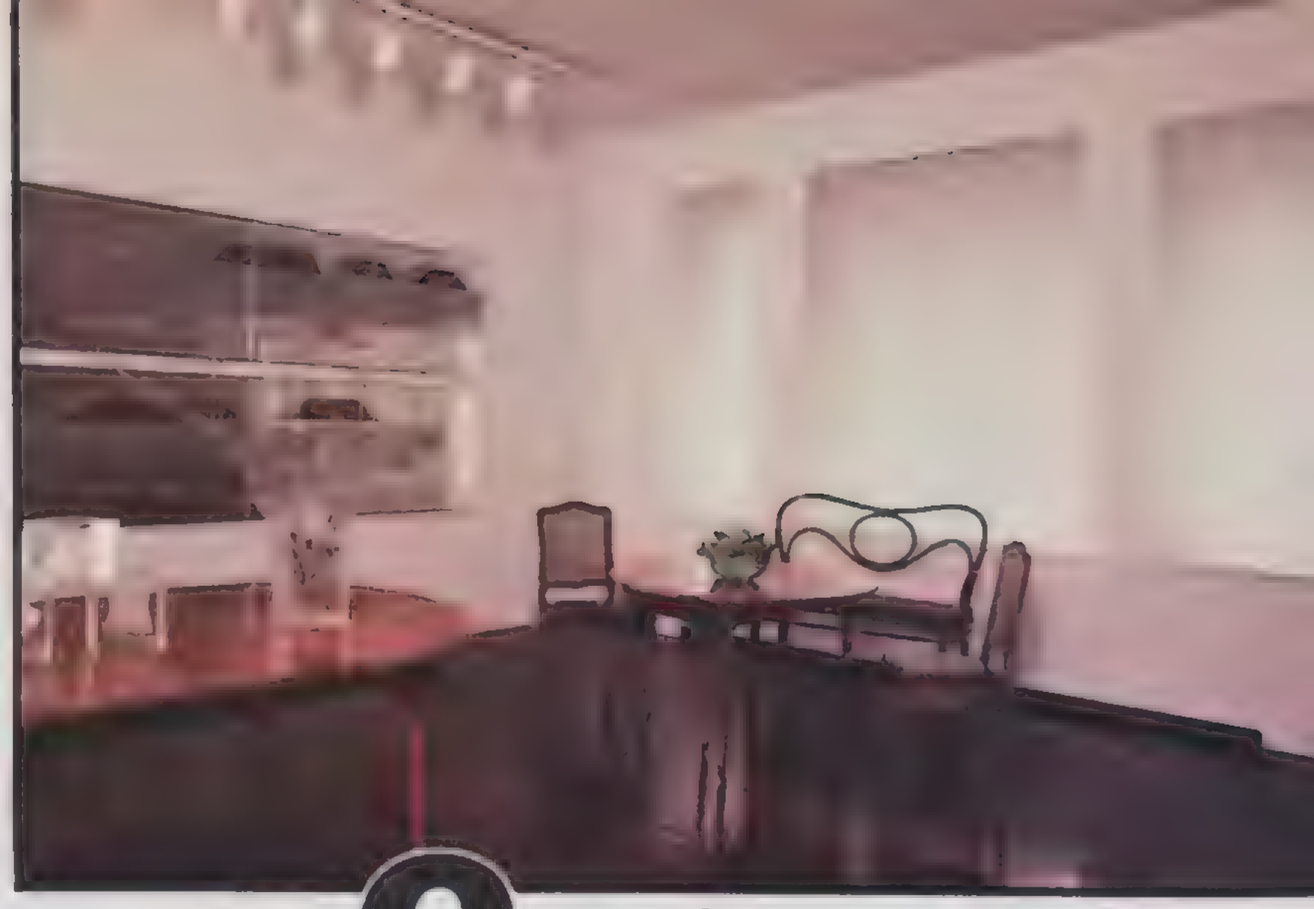
Discoveries

Window that mimics its view... more color in furniture...wood's secret design...illusions in bed

By Barbara Plumb



Over several years, master printer Donn Steward gave his colleague Janet Ruttenberg pieces of drawn work (fabric threads are pulled out to create a design). The gifts inspired Janet to commission window shades by Donn (above) for her NYC apartment, of natural linen with a skyline pattern mimicking real skyscrapers seen silhouetted through the shades.

Alligator-skin seat covers on the cane-back chairs echo the pattern of squares in the shades; and "Park Avenue," a thirty-foot etching by Janet, "catches the spirit of the bands of cars" seen through the window. On large table: Biedermeier vase, string sculptures by Sue Fuller; on small table, eighteenth-century faïence cabbage.

LORD OF THE "RINGS"

Plywood, often considered a poor cousin in the wood family, now has been made into treasures by Finnish designer Risto Saarinen. Risto invented a special wood-turning machine on which he cut into birch plywood. As he incised through the layers, he revealed rings of differing wood hues, producing the natural, elegant pattern on the platter, *above*. Made in Finland, each platter is unique. Twelve-inch diameter, $28; sixteen-inch, $52; eighteen-inch, $80. Wolfman-Gold & Good, New York City.

Tube on this brass wall sconce blocks glare while bouncing light off an etched glass lens. By architect Alan Buchsbaum, lighting designer Jerry Kugler, sconce comes in seven or ten-inch diameters ($390,$490). Minimum order: six; Alan Buchsbaum, NYC.

COLOR-FULL

Recently, ten designers and architects explored the possibilities of a new material—called Colorcore—made by Formica Corporation. The color of this surfacing material is homogeneous, so that cut edges are not black (as they are on other plastic surfacing), increasing its usefulness. *Above:* Ward Bennett's "Cart-Mobile" utilizes a rainbow of Colorcore's pastels on interior and exterior edges; *right,* "Mirror in the Greek Revival Manner," by Venturi, Rauch, and Scott Brown, has classic details carved into multilayered Colorcore for its frame.

SUBTLE

"I DON'T LIKE STRONG COLORS FOR BED LINENS," SAYS FRENCH DESIGNER ANDRÉE PUTMAN. "THE BODY AT NIGHT DOESN'T NEED THAT AGGRESSION." HER DESIGN CALLED "LA PLAISANTERIE" (THE JOKE) FOR WAMSUTTA GIVES A TROMPE L'OEIL ILLUSION OF DIAMOND-PATTERN QUILTING. CHARCOAL PRINT ON A SLATE-GREY BACKGROUND; $14 FOR A TWIN SHEET. BLOOMINGDALE'S.

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ENTERTAINING

Special!

Small delights that welcome guests…Julia Child's all-American dinners… party power, Whitney style

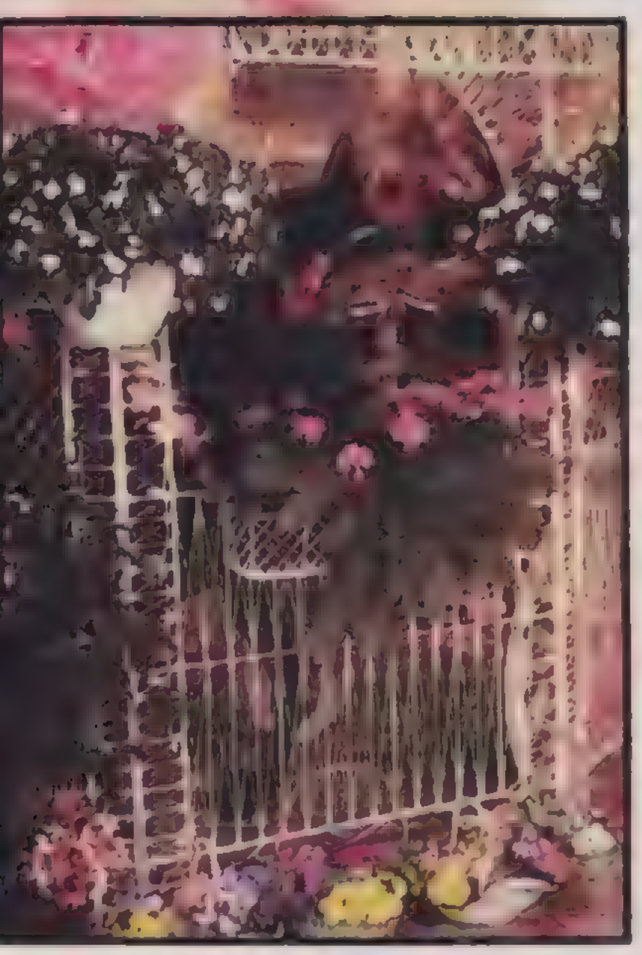
By Sandi Britton

Little treats that make a party special, also double as place cards. Two ideas from New York City table-top designer, Ernestine Bugbee: a small ceramic picture frame, *top*, (the name slips inside); a dinner napkin, *left*, wrapped around a tiny present, tagged with the guest's name. Another Bugbee idea: lemons, ends cut off and pulp hollowed out, holders for votive candles, in a row down the center of a long table.

CATHY BARANCIK

Surprise twists: hold a country fair in the city …a flower fête indoors

FLOWERAMA



Some of the most successful parties are those taken out of their usual settings and held in surprisingly different ones. A marvelous example: the supper dance that Sonny and Marylou Whitney gave in Saratoga Springs, NY, in the old Canfield Casino, on the eve of the running of the Whitney Stakes. The party was a sophisticated version of a country fair—a flower fête held indoors.

During cocktails, the guests strolled from booth to booth having their fortunes told by a crystal-ball gazer or palm, sand, and water readers, in the gambling room where at one time Diamond Jim Brady was a high roller. Then it was on to dinner in the huge Gay 'Nineties ballroom, and more booths, each offering a different course: shrimp, omelets, hamburgers, salads, ice cream. People sat where they wanted to, at candle-lit tables whose centerpieces, *right*, were miniature replicas of hot-air balloons, their baskets filled with flowers. Eliza Doolittle look-alikes, hired for the evening, gave colorful bouquets of silk flowers (from baskets replenished in the flower-filled and flower-embellished gazebo, *left*) to all the women guests.

ERIC KROLL

JULIA CHILD TALKS TURKEY …AND GRITS

Julia Child, the French Chef herself, talking about *grits?* What further proof do we need that American food is a cuisine in its own right? "American food is a kind of buzzword now," Child explains. "What we're really talking about is *good contemporary food*, made from the freshest ingredients. We're taking foods from everywhere, and doing them in our own way."

The result: exactly the kind of imaginative dishes that Child serves up on *Dinner at Julia's*, her latest TV series, thirteen half-hour episodes, each culminating in a different dinner party. There's Pork Wellington—("the pastry casing keeps the boned loin of pork moist . . . this is as elegant as Beef Wellington but much more economical," Child says) . . . "Winged Victory" chicken—a half chicken breast with the wing standing at attention, the breast stuffed with herbs, baked in white-wine sauce . . . gratinée of grits served with roast leg of lamb. Great dishes for anyone's dinner parties. And at Julia's, California house, the finest California wines.

Child still finds French food delightful, but provincial. "The French feel that if they didn't invent a dish it doesn't exist," she says. "The one legacy that we have from *nouvelle cuisine* is a special style of presentation, but this too can be overdone. I don't like food that looks fingered."

She has nothing but praise, however, for French cooking technique. "Nothing beats good solid French training and the strong background that it gives any cook. But this doesn't mean that the food has to turn out French. With the proper techniques under your belt, you can turn out any number of great contemporary dishes."

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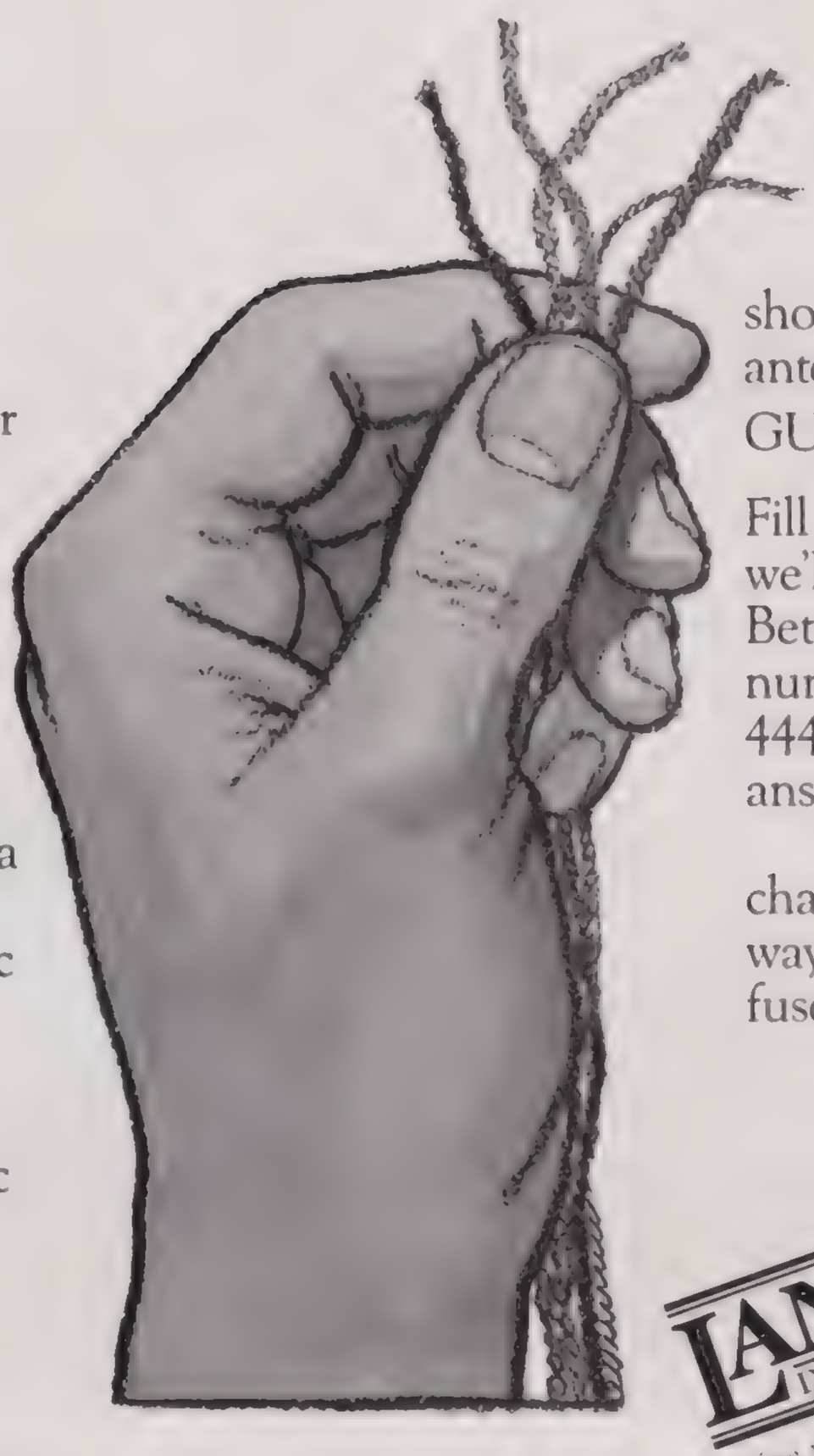

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THE BEST OF Wines

A loaf of bread, a bottle of Barolo—nine delectable hours at a family winery

By Martin Gersh

On a recent visit to Italy's Piedmont region, I was afforded a unique opportunity by Pio Boffa and his family, owners of the internationally respected Pio Cesare winery, to drink and evaluate a substantial number of their finest Barbarescos and Barolos, two of the world's premier red table wines. After driving me to the eighteenth-century family headquarters in the town of Alba at nine o'clock one morning, twenty-eight-year-old Pio Boffa generously permitted me to direct, entirely as I saw fit, a wine experience that lasted for the next nine hours.

Armed with two delicious foods—a crusty, rough-textured bread and a small and succulent local salami—I started as soon as Paolo Fenocchio, the Pio Cesare winemaker, had rapidly assembled eleven Barolos and Barbarescos on the table of the spacious, brick-vaulted tasting room. During the following three hours, I aerated all of the wines, sampling each one periodically until I was completely satisfied that it could be consumed with the utmost pleasure. Furthermore, I requested Boffa and Fenocchio to taste along with me, so that they could observe for themselves the gradual emergence in each wine of those characteristics that I always look for when performing this most agreeable labor. From time to time, both gentlemen left me in order to attend to other matters relating to the winery, and by twelve-thirty I had tried enough of three Pio Cesare Barolos—the 1977, 1976, and 1964—to write their descriptions.

The remaining eight bottles, by then recorked, were carried upstairs to the family dining room where Pio and I were joined for lunch by two charming women—his mother, Rosy Pio Boffa, and his wife, Luciana Trova Boffa. The meal prepared by his mother was harmonious with the distinguished wines that accompanied it. A first course of thinly sliced prosciutto and pancetta was succeeded by the most flavorsome roast veal that I have ever known—complemented by a delicate sauce, a simple concentrate of the meat's own juices. Later on, dessert consisted of Signora Boffa's extraordinary preserved peaches whose rare intensity of flavor was such that I longed to transfer them miraculously into the hands of Maurice Bonté in New York, in order to unite them with one of his equally magical pastries!

As we lunched, I wrote my basic assessment of each wine, at the same time thoroughly enjoying the company of the three Boffa family members present. Pio, animated and quick-witted, speaks excellent English and acted as general translator. His mother, clearly in command of domestic operations, possesses that type of outgoing but serious personality that made it absolutely necessary for me to hug her every so often. Young Luciana Boffa is lovely, with sparkling eyes—her elegantly chiseled features resembling those depicted in the panel paintings of the fifteenth-century Venetian Carlo Crivelli. Afterward, I had a comprehensive discussion with Pio concerning the vinification of his wines. Interestingly, though they are rarely so labeled, all the Pio Cesare Barbarescos and Barolos fully meet the Italian government's stringent DOCG (Denominazione di Origine Controllata e Garantita) standards for Riservas.

It was now nearly five o'clock, and Giuseppe Boffa, Pio's seventy-two-year-old father, arrived on the scene. A compact, dynamic man of enormous energy, he has been the motivating force at the Pio Cesare winery for most of the past fifty years. I later sat nearby while he worked on some of the firm's books. I cannot resist observing that there are certain older people so self-possessed—and therefore able to concentrate their mental faculties on any task at a given moment, irrespective of all surrounding distractions—that they are highly entertaining to watch in action, and Giuseppe Boffa is one of them. However, before settling down to his accounts, he induced me—with very little resistance on my part—to aerate yet another Pio Cesare wine. He, Pio, and I drank a white Cortese di Gavi 1982, thus rounding out to an even dozen the group consumed on that amazing day—wines whose silken texture, refinement, and exemplary structure united them stylistically, despite the many years separating the youngest from the oldest.

Martin Gersh *(right)*, with Rosy and Giuseppe Boffa

RECOMMENDATIONS

Italy

Cortese di Gavi 1982 (Pio Cesare) An impressive and most engaging white table wine—flowery, large-scaled, with finely balanced components and an admirably long-enduring second taste. Vintage rating: Excellent. Best drinking: for the next 1-1½ years. Aeration: Refrigerate for 2¼ hours, then aerate 10-15 minutes. $7-$8. (Note: Always recork wines after aeration and between all pourings to prevent fading.)

Barolo 1978, First Bottling (Pio Cesare) and Barolo 1978 (Pio Cesare) Along with the final version of this Barolo, I was asked to evaluate a sample taken from the first cask that was bottled but never released for sale. Though pungently fruity, ample-bodied, and quite fascinating—especially during the early stages of its aeration—the sample bottle was eventually surpassed by the "regular" Barolo—an excellent, expansive, and very gracious red wine of middle-to-deep tonality, fine body, and rich fruitiness. Vintage rating: Very Great. Best drinking: for the next 9-11 years. Aeration: 2-2½ hours. $18-$19.

Barbaresco 1978 (Pio Cesare) Burgundian in manner, huge, middle-toned, very well-integrated in all its constituents—a marvelous Barbaresco that displays an alluring sweet finish. Vintage rating: Very Great. Best drinking: for the next 9-11 years. Aeration: 2-2½ hours. $18-$19.

Barolo 1977 (Pio Cesare) A fine Barolo emerging from a shaky vintage year—cohesive, perfectly balanced, marked by good size. Vintage rating: Fair—at best. Best drinking: for the next 4-6 years. Aeration: 20-30 minutes. $14-$15.

Barolo 1976 (Pio Cesare) This is a nice soft-spoken Barolo of high taste tonality and small-to-moderate body—really charming! Vintage rating: Fair—at best. Best drinking: for the next 3-4 years. Aeration: 15-20 minutes. $14-$15.

Barolo 1974 (Pio Cesare) Intensely fruity, concentrated, moderate-to-large-bodied—a grand, traditional Barolo. Vintage rating: Excellent. Best drinking: for the next 6-8 years. Aeration: 40-60 minutes. $17-$18.

Barbaresco 1974 (Pio Cesare) A superb red wine—big, somber, deep-toned, dense with fruit. Vintage rating: Excellent. Best drinking: for the next 6-8 years. Aeration: 40-60 minutes. $17-$18.

Barolo 1971 (Pio Cesare) Revealing exceptional thrust and a truly satisfying synthesis of all its taste elements, this is a complex, monumental, highly superior red table wine. Vintage rating: Very Great. Best drinking: for the next 6-8 years. Aeration: 40-60 minutes. $35-$40.

Barbaresco 1971 (Pio Cesare) Wonderfully genial—a tightly knit Barbaresco of fairly large body and middle-to-deep tonality, again featuring an enchanting sweet finish. Vintage rating: Very Great. Best drinking: for the next 6-8 years. Aeration: 40-60 minutes. $35-$40.

Barbaresco 1967 (Pio Cesare) Vibrant, polished, neatly structured—a terrific red wine of pleasant size whose many beauties are fully developed at the present time. Vintage rating: Very Good. Best drinking: for the next 2 years. Aeration: 1-2 minutes—at most! $45-$50.

Barolo 1964 (Pio Cesare) Exhibiting notable fruit presence, generous body, and high taste tonality, this is an outstanding Barolo now at the pinnacle of its powers. Vintage rating: Excellent. Best drinking: for the next 1-2 years. Aeration: 1-2 minutes. $50-$55.

(Continued on page 354)

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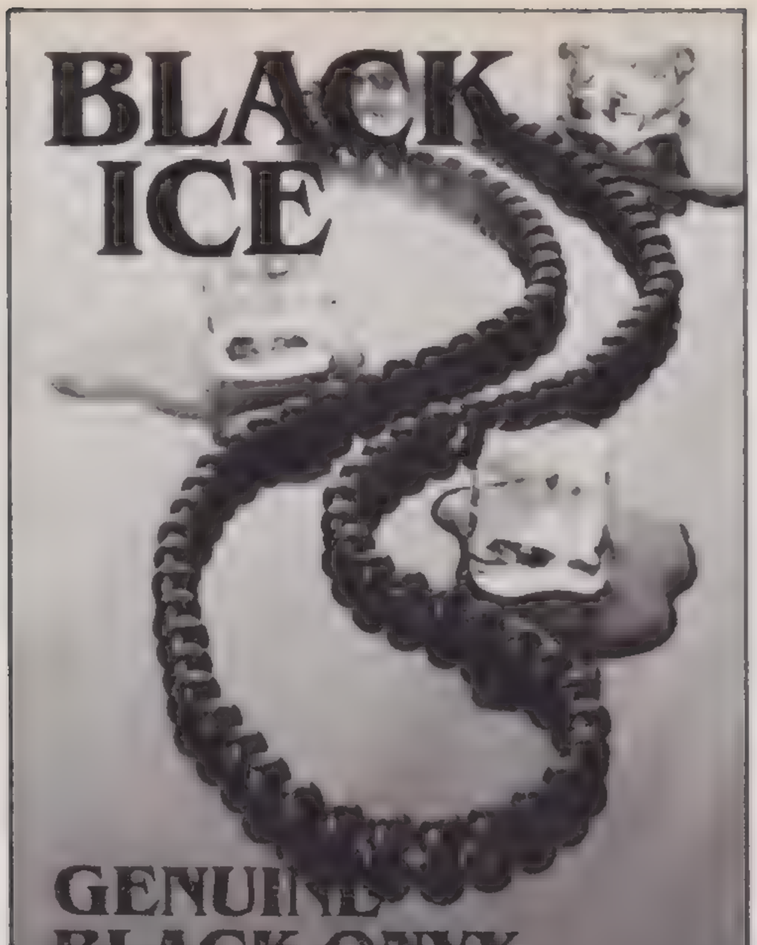

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BEST OF WINES

(Continued from page 350)

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Niepoort Senior Fine Tawny Porto Its texture so transparent as to convey no sense of ponderousness whatsoever, this is a smooth and agreeably sweet amber-hued Port of high tonality blended from wines whose average age is twelve years. $9.50-$10.50.

Noval Old Coronation Porto Concentrated, large-scaled and energetic, with a slight tartness that counterbalances its moderate sweetness—a provocative and fascinating ruby Port. $8-$9.

Taylor Fladgate Late Bottled Vintage Reserve Porto 1976 This is a fine and serious wine—intense, small-sized, bottled in 1981 after five years of wood aging. $9-$10.

Poças Junior Late Bottled Vintage Porto 1976 Distinctly stylish, animated and fruity—an excellent Port of modest size bottled in 1981. $14-$15.

Noval Late Bottled Vintage Porto 1975 Dynamic, pungently sweet—a Port of middle tonality and moderate body bottled in 1980, five years after the vintage. $9-$10.

Warre's Late Bottled Vintage Porto 1974 A powerhouse Port bottled in 1978—luscious, fairly sweet, absolutely irresistible! $11-$12.

Royal Oporto Wine Co. Tawny Porto 1973 A truly seductive wine exuding abundant charm—very sweet, of medium size, bottled in 1981. $8-$9.

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Cockburn's Cadima Choice Tawny Porto Most ingratiating—subtle, small-scaled, moderately sweet. $8-$9.

Niepoort Porto 1970 Aged for ten years in wood, this is a dignified, small-bodied Port exhibiting impeccable manners and perfect discretion. $13-$14.

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Dow's Vintage Porto 1963 Sheer velvet! Now at that glorious stage where all of its components have merged into a fully satisfying entity, this extraordinarily complex and overwhelming Vintage Port of substantial size from an excellent year should provide beautiful drinking throughout the next decade—and probably far longer. $30-$35.

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NATURAL RUSSIAN BARGUZIN SABLE

PHOTO JAMES DAVIS MAKE UP DEMETRIOUS EVANS

Allergies: why we react the way we do

New light on causes, treatments

BY ELLEN SWITZER

A twenty-eight-year-old copywriter developed excruciating headaches within a week of starting a job at a new agency. Her physician could find no physical cause for her problems, and suggested that it might be stress related. Were there, perhaps, conflicts in her personal life, since she was now making more money than her husband? When the answer turned out to be an emphatic "no," the physician suggested a psychiatric consultation.

A five-year-old boy seemed to acquire one cold after another almost as soon as he started kindergarten. When he started wheezing in his sleep, and developed a croup-like cough, one grandmother hinted that he might just be too young for school. The other advised large doses of vitamin C.

A twenty-one-year-old woman developed a severe rash all over her body very soon after her marriage. Neither her internist nor the dermatologist she consulted could find a cause for her condition. Friends suggested that the problem might be psychosomatic, and suggested a visit to a marriage counselor.

A nineteen-year-old college student had been spending winter vacations in the Virgin Islands. She had always been careful about excessive exposure to sun; but this year with just a little sun she suddenly broke out in severe hives, and her face, hands, and feet became swollen and red. She felt so miserable that she decided to go home immediately. As soon as she left the island, her symptoms disappeared.

All four of these people discovered that they were suffering from an allergy—a condition that afflicts about thirty-five million Americans in a variety of ways, and from almost innumerable causes. Allergies can be exceedingly puzzling because the symptoms may be misdiagnosed as anything from an emotional upset to a severe infection.

For instance, the woman with the headache turned out to be completely unaffected by anything in her new office; she was sensitive to a food additive used in a restaurant where she now regularly ate lunch. The kindergartner was allergic to chalk dust; his mother had not realized that such a substance could cause "hay fever." The young newlywed had had a copper IUD inserted just before her marriage. She turned out to be allergic to the metal (a fairly common allergy), and her symptoms disappeared as soon as the birth-control device was removed. The college student had been taking a new medication a week or so before her vacation. The delayed reaction to the medication, combined with even cautious exposure to sunlight, triggered her allergy.

Allergies have been confusing patients and physicians for generations. What we eat may not cause a digestive upset; instead, it can cause a rash or an asthmatic attack. What we breathe in, on the other hand, can cause headaches or intestinal problems. Hives and rashes can be caused by almost anything that gets into our bodies through our noses, or mouths, or our skin. Reactions may be delayed, sometimes by a week or more. Substances that by themselves don't bother us may cause severe symptoms when combined with other substances. Something that seemed quite harmless last year may cause a problem this month. On the other hand, something that made us miserable last year may be quite innocuous today. Allergies can range in their effect from mild discomfort to death. Last year several thousand people died from the most serious kind of allergic reaction, anaphylactic shock.

Scientists, within the last few years, have pinpointed what happens in the body when it comes in contact with an allergen and have mapped out how the body reacts, why it reacts that way; and, as a result, they have found ways to diagnose allergies more accurately and to treat them much more effectively. As a matter of fact, in 1982 the Nobel Prize for Medicine was won by Swedish chemists Sune Bergström and Bengt Samuelsson and British pharmacologist John Vane who discovered exactly what happens in the system to trigger asthmatic attacks. Within the forseeable future, said Michael Kaliner, M.D., director of the Allergic Disease Section of the National Institute of Allergy and Infectious Diseases, National Institutes of Health, allergic reactions may become "a preventable disease."

WHAT CAUSES ALLERGIC REACTIONS?

Scientists now know that, basically, allergy is *natural immunity gone wrong.* Something seemingly harmless (not a germ or a virus) can, in some people, cause the immune system to overreact, to create a flood of antibodies when none are needed, and this reaction will result in a variety of symptoms.

Improved tests, sharper diagnoses

According to Dr. Kaliner, we now know with a fair amount of accuracy what happens when the body comes in contact with a particular allergen to which it is sensitive. When the allergen enters the system, by whatever route, white blood cells mass-produce an immunoglobulin called IgE. Hundreds of thousands of these IgE cells gather on individual mast cells, which are also a part of our body's immune system, lying on or near the surfaces of the body where foreign particles can enter: the skin, the mucuous lining of the nose and mouth, and the intestinal tract, for instance. Mast cells have an important job to do when an infectious agent enters the body: they release histamine and other natural substances to make it possible for disease-fighting antibodies to leave the bloodstream and move to the endangered tissues. Allergens don't represent this kind of danger; still, the IgE cells make the mast cells go amok, releasing chemicals including, scientists have recently discovered, prostaglandins and leukotrienes, swelling, and generally causing havoc.

Until recently, scientists thought that histamines were the principal culprits in all allergies, and most medications meant to combat allergic reactions, antihistamines were the principal, if not the only, ingredient. Now we know that, particularly in asthma, the leukotrienes represent the real danger, since they account for the constriction of air passages and impair the passage of oxygen into the blood.

The prostaglandins may account for the fact that some allergies cause acute intestinal distress and severe headaches, since these chemicals dilate the blood vessels and, therefore, can cause pain from swelling tissues.

Why do some people react to foreign substances with a variety of symptoms, while others do not? More and more scientists have come to the conclusion that the answer probably lies in genetics. We may not inherit specific allergies from our parents, but some of us do seem to acquire from them a tendency to make those extra IgE antibodies. So the child of the parent who suffers with hay fever, triggered by ragweed, may get asthma or eczema triggered by animal hair. The patient who suffers severe gastric distress from eating wheat may have parents who broke out in a rash when they slept covered by a down comforter.

At any rate, one theory that allergic reaction, particularly asthma in children, was caused by emotional trauma has probably been laid to rest; asthma symptoms may be aggravated by emotional stress, but a child does not become asthmatic because mom unconsciously rejects him.

WHAT'S NEW IN ALLERGY TESTS

For run-of-the-mill allergies, the first, and usually the best test is still a complete and thorough medical history. A good allergist works like a medical detective to discover when and where attacks occur, and what may have changed in the patient's life and habits. If the history does not give the necessary clues, skin tests are still the best and most accurate method to pinpoint the exact nature of the allergen or allergens, according to Murray Dworetzky, M.D., clinical professor of medicine and physician in charge of the Allergy Clinic at The New York Hospital-Cornell Medical Center. "Often the cause for the allergy is quite obvious," he said, "but sometimes we have to spend a good deal of time talking to the patient, asking questions, and pointing out that substances which he or she might never even have considered to be allergenic."

When skin tests prove necessary, tiny amounts of suspected allergens are injected, usually into the patient's arm. If a "wheal," a whitish lump with a reddish circle appears, the chances are that something to which this particular individual is allergic has been discovered. Some allergic people are sensitive to any number of different allergens, and the size of the wheal can then be used to reveal what is bothering the patient's system the most.

In recent years, physicians have discovered that skin tests may not be too reliable in identifying food allergies, particularly those that cause intestinal upsets; however, a new test method has been developed. Patients are given capsules containing a small amount of the suspected allergen. Often there is a reaction in the mouth or a mild digestive upset, so the patient will then know what to avoid.

The newest of all tests is the so-called RAST (radioallergosorbent test). A sample of the patient's blood is taken and a mixture containing the blood serum and the allergens to be tested are put into a gamma counter, a machine that uses radioactive material to detect and measure the presence of IgE antibodies. Those who advocate and *(Continued on page 360)*

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ALLERGIES

(Continued from page 356)

promote the RAST say that it has some advantages over skin tests: for instance, between twenty and thirty substances can be tested at once. They add that for severely allergic people, who may react violently to even a tiny amount of an allergen, the RAST is safer than a skin test.

But the vast majority of experts, including Dr. Kaliner and Dr. Dworetzky, feel that the RAST has been vastly oversold. "It's much more expensive and complicated than the skin tests, and it is not as sensitive or accurate," Dr. Dworetzky said. Michael Grieco, M.D., professor of clinical medicine at the Columbia University College of Physicians and Surgeons, also feels that the RAST is not as yet standardized sufficiently to give totally reliable results. "Different labs use different test techniques," he said. "There is no uniform standard for test performance or interpretation."

All physicians interviewed saw the RAST as truly useful in only two specific instances: a patient with a severe dermatological problem all over the body, or one so sensitive to allergens that skin tests might cause allergic shock (a very rare situation).

However, better blood tests may already be in the scientific pipeline. Recently, Majid Ali, M.D., associate professor of pathology at the Columbia University College of Physicians and Surgeons, who has already done extensive research with the RAST, received FDA approval for an even newer version of the method called IP-assay that is now available and is over 95 percent accurate.

PREVENTION

The best treatment for all allergies is still to avoid the allergen. Here are some simple precautions:

- Infants of allergic parents should probably be breast-fed if at all possible. Cow's milk is an exceedingly allergenic substance, and even some of the non-milk formulas may produce allergic reactions. Mother's milk almost never does. New foods should be introduced into the infant's diet as late as possible and gradually.
- An air conditioner with filters to help control pollen, spores, dust, and other airborne allergens is helpful.
- Furnace filters should be changed often.
- In a damp climate, a dehumidifier can cut down on spore counts.
- Synthetic fabrics are less apt to cause allergies than wool. Feathers are especially allergenic. Avoid down pillows, comforters, or coats. Horsehair is also allergenic. Use a mattress that does not contain this substance.
- Keep the house free from dust catchers, such as curtains, thick rugs, etc. To keep surfaces clean, use a damp cloth. The average dust cloth just spreads the offending substances around.
- With an allergic person in the house, hairy pets are probably not a good idea. Cats particularly can cause allergic reactions; however, it is often impossible to keep a dog or cat lover away from animals. In such a case, keep the animal out of the bedroom.
- Don't smoke.
- It's probably impossible to avoid ragweed and other pollen entirely, but if you are sensitive to them, stay in early in the morning.
- Most allergists believe that some foods are more allergenic than others: eggs, shellfish, tomatoes, and chocolate among them. If you know you or your children are allergic to any foods, you might try to avoid those as well.

TREATMENTS

When prevention fails, medication is in order. Antihistamine is still the most frequently prescribed medicine for hay fever, but, according to Dr. Dworetzky, there are newer drugs, usually dispensed as nasal sprays, that work even better: topical steroids with the generic name of beclomethasone. Unlike cortisone and similar medications, these drugs seem to have few side effects, and are safe even for children.

The substance is also available in cream form, called betamethasone, and has been found useful for allergic skin problems.

Other drugs, which basically act as calcium blockers, may even prevent hay-fever attacks. "If an allergic person knows he or she will inevitably come into contact with a substance that usually cause symptoms, taking such a medication an hour or so before exposure may be a wise move," Dr. Dworetzky said.

Since medications have improved so much, fewer experts are advising injection therapy, which was so popular only a few years ago. Patients received shots of minute quantities of the allergen over a period of months, sometimes for as long as a year. "This is a sizable investment in both time and money," according to Dr. Dwortezky, who now advises it mainly when, for some reason, medication does not make the patient comfortable.

ASTHMA

Since scientists have discovered that excess histamines are not the cause of most asthmatic attacks, antihistamines are no longer prescribed for asthmatic patients who don't also have hay fever. There are, however, new and better medications available. Some are given in pill form, and others in inhalers available by prescription only. Several types of inhalers now being sold as over-the-counter drugs contain antihistamines and decongestants, which are probably harmless but not very effective for the true asthmatic. Anyone with this problem should consult a physician. The most effective medicines are powerful, so patients should be monitored to make sure that there are no undesirable side effects.

For many asthmatic patients, aspirin and over-the-counter medications containing aspirin make the condition worse. No asthmatic patient should take such a drug without consulting a physician, according to Dr. Dworetzky.

ASTHMA AND EXERCISE

Asthmatics were formerly advised to live a very restricted life. We now know that drastic precautions are not only unnecessary but can be acutely harmful. Asthmatics are usually able to lead almost normal lives, and, according to recent scientific findings, those lives should include exercise.

The best exercise is swimming. As a matter of fact, five gold medal winners in the 1972 Olympics were asthmatics. But calisthenics, particularly exercises that develop the diaphragm and chest muscles, are also beneficial; and softball, archery, bowling, and skating are usually well tolerated. Football, running, tennis, and basketball are usually discouraged. Of course, any exertion that brings on an attack should be stopped immediately.

HIVES AND RASHES

If a skin reaction occurs on a specific spot on the body, generally the irritant is local, and can be easily detected and eliminated. (For instance, watch bands may produce a rash.) Allergens that cause a more general reaction may be kept away from the skin by putting up a barrier: i.e., wearing rubber gloves while working with cleansers and other chemicals.

Allergic reactions to cosmetics are rare, but can happen suddenly even if one has used a particular brand of the cosmetic for years without ill effect. This may occur either because one has slowly developed a sensitivity to an ingredient in that particular brand, or because the manufacturer has changed the composition of the substance slightly. (This allergy is discussed on page 300.)

For those who are severely affected by air pollutants, industrial fumes, or other substances that are difficult to avoid, good medications, either taken by mouth or used on the skin, are now available. Betamethasone creams tend to be helpful in many cases. In others, short-term use of cortisone creams may be useful. Long-term use of the most common steroid preparation is to be avoided whenever possible, though.

ANAPHYLACTIC SHOCK

This is a sudden severe allergic reaction, which, unless treated with extreme promptness, can kill. Bee and other stings may be the cause, so can some medications, especially penicillin. Usually the first exposure to the substance causes a relatively mild reaction; later exposures can throw the patient into shock. (Someone who has this type of extreme allergic episode should wear a medical ID tag.) When shock occurs, an immediate trip to the hospital emergency room is indicated.

For those who are apt to go into shock from insect bites, special kits containing injectible medications are now on the market, sold by physicians' prescription. Someone in the family of a potential shock victim should learn cardiopulmonary resuscitation techniques.

Since usually a patient goes into shock from only one, or at most two, substances, this is one situation where injection therapy may not only be advisable, it may be lifesaving.

Enough scientific progress has been made to allow almost all allergic people to lead almost completely normal lives, and new research is getting us closer to solving the ultimate biochemical puzzle of who is allergic to what, why, and how to treat them, possibly with a universal vaccine. "Then," said Dr. Kaliner, "allergies could go the way of smallpox." ▽

New hope in sight for sleepy allergy-sufferers

A class of non-sedative antihistamines may soon be on the market in the United States. One such drug, terfenadine, is already widely used in Great Britain; a similar drug, mequitazine, was introduced in France last February. Terfenadine under consideration by the FDA for distribution here and may be approved by 1984. The non-sedative antihistamines attach themselves to histamine receptors in mucous membranes and smooth muscles, blocking histamines released by other cells from attaching themselves to those locations and causing allergic symptoms. Unlike other antihistamines, they do not affect receptors in the brain cells, and thus cannot cause drowsiness.

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Travel Now

"Royal" Portugal...
Arabian adventures...
latest Caribbean news

By Richard Alleman

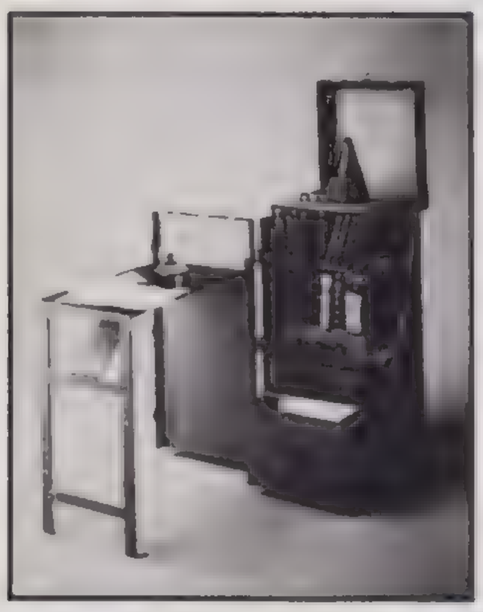
Gulf Air Photo

Camel races, *above,* are among the many extraordinary attractions of Lindblad Travel's new "Arabian Adventure" trips to the United Arab Emirates. Formerly known as the Trucial States, this group of seven desert sheikhdoms is now booming with petro-wealth. Lindblad's eighteen-day treks to their seldom-traveled part of the world also offer starry nights in desert camps, two three-day stays at the posh Marbella Club Sharjah, *dhow* cruises, biblical villages, oasis interludes, archaeological sites, four-wheel-drive excursions, shopping for rugs, jewelry, gold in ancient and modern *souks.* Price—based on double occupancy—is $3,995 and includes hotels, sight-seeing, guides, tips, service charges, most meals, round-trip air transportation between Frankfurt, Germany, and Sharjah. Air fare between the United States and Germany is additional. Departures are set for twice a month, beginning January 14, 1984. For further information, see your travel agent or turn to page 369.

FLASH! *Off Antigua, super-secluded "Long Island" will open as the Caribbean's newest private-island resort next month. Accommodating just twenty-four guests, Long Island is steered by David and Michelle Brewer, formerly of Tryall Golf and Beach Club in Jamaica. Rates: $350 per day/per couple—include meals as well as "elevenses" and traditional British tea. See page 369 for details.*

EXPOSITION DU VOYAGE

Just open in Paris: an enchanting little exhibit housed within the venerable Louis Vuitton luggage shop at 78 bis ave. Marceau. On view: a fabulous collection of rare luggage and travel gear of the last two centuries. Among the show's many treasures: two trunks, shown *left:* a luxurious Vuitton number created for a sultan in 1886 . . . and conductor Leopold Stokowski's 1936 traveling desk. Vuitton is open Monday-Friday from 9:30 A.M. to 6:30 P.M.



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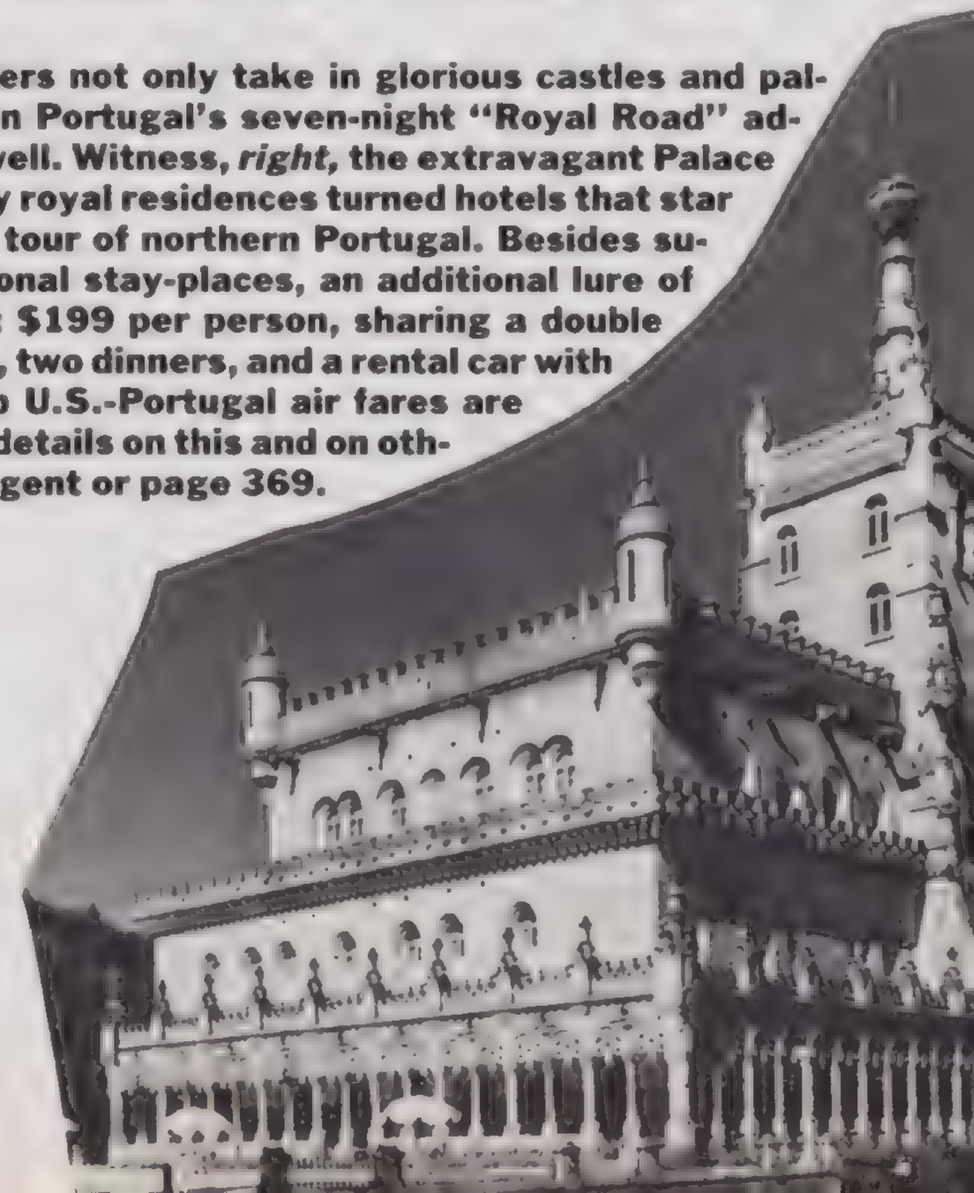
PALACE HOP **Travelers not only take in glorious castles and palaces on Portugal's seven-night "Royal Road" adventure, they *stay* in them as well. Witness, *right,* the extravagant Palace Hotel do Bussaco—one of many royal residences turned hotels that star the itinerary of this self-drive tour of northern Portugal. Besides superlative scenery and sensational stay-places, an additional lure of the "Royal Road" is its price: $199 per person, sharing a double room—including all breakfasts, two dinners, and a rental car with unlimited mileage. (Round-trip U.S.-Portugal air fares are as low as $499 midweek.) For details on this and on other Portugal tours, see travel agent or page 369.**



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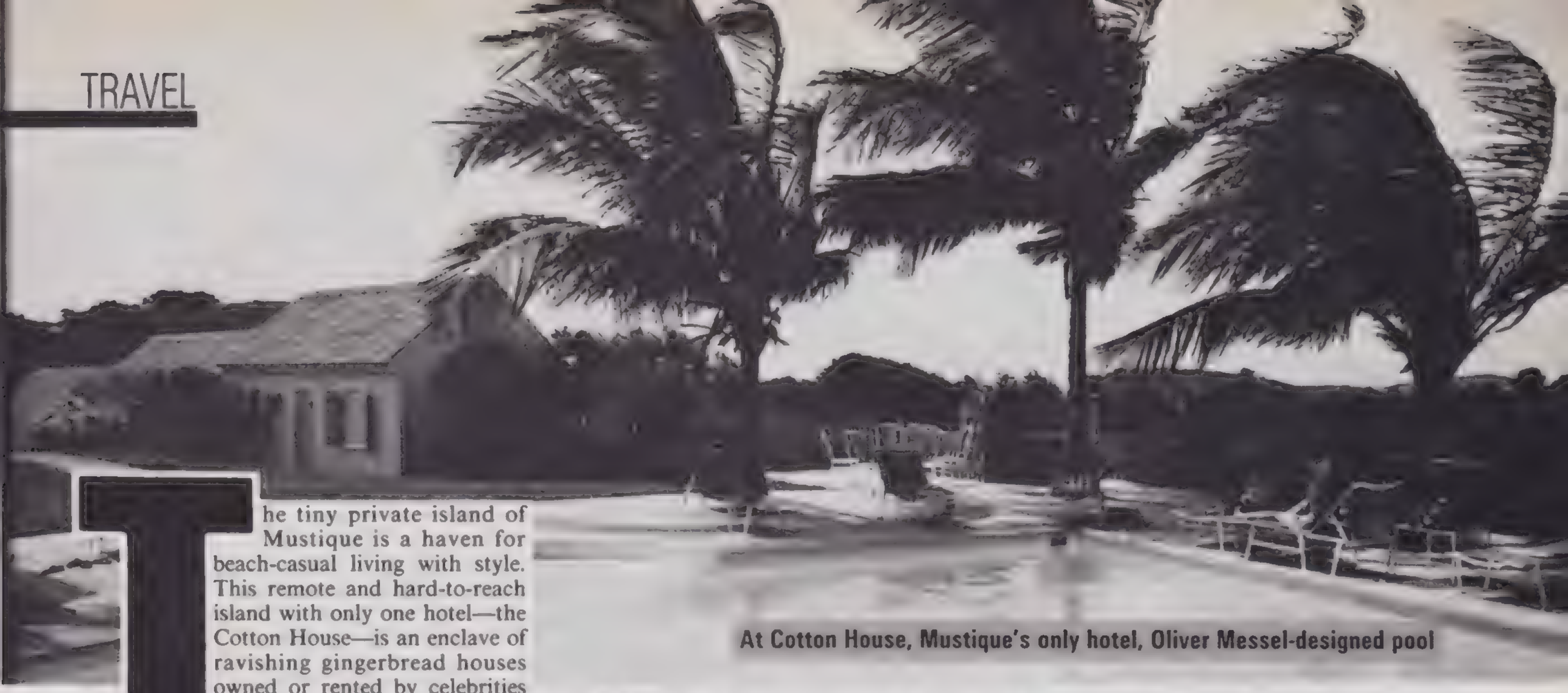

At Cotton House, Mustique's only hotel, Oliver Messel-designed pool

Mustique—the discreet charms of the Caribbean's star hideaway

On a tiny private island, a stage-set enclave of casual living, great style

BY DESPINA MESSINESI

The tiny private island of Mustique is a haven for beach-casual living with style. This remote and hard-to-reach island with only one hotel—the Cotton House—is an enclave of ravishing gingerbread houses owned or rented by celebrities and titled persons from around the world. Although not even shown on most maps, this small Grenadine island and its star cast of holiday visitors are often news-makers.

Mustique's insouciant style was apparent the moment my little charter plane touched down on the runway. Tall flagpoles dwarfed the pristine bamboo terminal. Flags snapped briskly as they do in front of the United Nations complex in New York City. Upon landing, I was met by a Cotton House porter and Jeep—and in three minutes flat, I was in a lovely balconied room.

The late Oliver Messel, a remarkable architect/decorator of houses and of stage settings, is responsible for the ravishing fantasy quality of Mustique. Driving along the waterfront, I was enchanted by two miniature houses that turned out to be Messel-designed public lavatories.

Cotton House, a restored eighteenth-century warehouse, is pure Messel. A broad double staircase opens onto a charming, un-hotel-looking lounge. Among the whimsical decorative pieces are mirrors in silver frames, a pedestal holding a huge pink scalloped shell that was once a baptismal font, a tall shell sideboard. At the far end of the lounge opposite the bar, a very long sofa and cozy chairs are still covered with Messel-designed lime/beige cotton fabrics.

The nineteen Cotton House guest rooms are in two handsome Georgian houses and in three cottages. All the rooms have the coziness of guest rooms arranged by a caring hostess. In my cottage room, an extra blanket was at the foot of the bed covered with an old-fashioned white cotton spread. On a round skirted table, a bamboo tray with glasses had a Thermos filled with spa water bottled especially for Cotton House on St. Vincent island. Overlooking bougainvillaea, palms, and a flowering hibiscus, a porch with black wicker furniture cushioned in white made an enchanting breakfast/sitting room.

For dinner, guests ate by candlelight on the broad verandah of the main house. On a small rise, Messel built a sensational pool around the ruins of a plantation great house. His hot-weather design sensibly included a covered colonnade for poolside buffet lunching.

At four-thirty, a tea *(Continued on page 366)*

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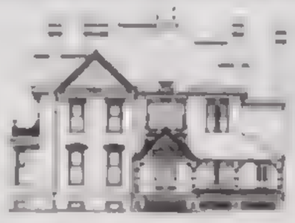

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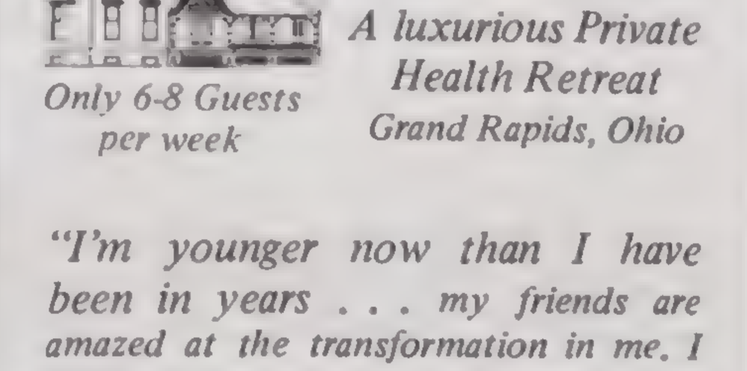

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MUSTIQUE

(Continued from page 365)

tray was laid out under the spreading branches of a huge almond tree, a favorite sitting-out spot. In front of the main house, the meadow frequently became a cricket field for the islanders in late afternoon.

On Mustique, an island of fabulous beaches, the Cotton House property—straddling the neck of a peninsula—has two: one on the Atlantic with exciting big waves, one on the Caribbean with calm waters. The hotel provides minibus service to the island's other beaches, also packs box lunches. Macaroni Beach, a long, broad, and glorious sandy stretch, has a pavilion with picnic tables and benches.

The best way to explore the varied beauty of Mustique, its hills and valleys, is on horseback. Cotton House makes the arrangements. The next best—which I thoroughly enjoyed—was riding in a Jeep, passing by dense coconut groves, forests of cedar and gum trees, stretches of wild cacti . . . then heading seaward and suddenly breathing the brisk Atlantic air.

Along the way, I stopped to look at some of the rentable villas that happened to be unoccupied. On the whole island, there are forty-seven villas. Whether built on high ridges above the beach or on hilly slopes, all are brilliant with color, green with plants. Besides having a pool, terrace, and gazebo, each comes staffed with maids, cook, gardener, as well as a Jeep. The makings of a luxurious holiday.

On Britannia Bay, which I call the "town," the man behind practically everything I saw was tall, strong Basil. His remarkable general store stocks both necessities and luxuries: from brooms and Ajax to Irish butter, Nestlé chocolate, French cheeses and wine, mystery books, excellent American beef, plus, plus. Next door, the bakery with its tantalizing smells is also owned by Basil—as is the small thatched-roof batik shop. Basil even runs the water-sports center for sailing, wind surfing, and water skiing—but Cotton House owns the island's two tennis courts, hidden away in a coconut grove.

Basil's most famous operation—and the place where everybody on Mustique meets and where people sailing the Grenadines stop—is Basil's charming Bar and Raft Restaurant. It actually *is* a wooden raft, bleached silver-grey by the sun and sea, jutting over Britannia Bay. A bamboo ceiling hung with seashell chandeliers shelters bright-blue banquettes and gingham-covered tables.

At lunchtime, people pop in for a Planter's Punch, a beer, or a quick snack. At night, the candlelit dinners are memorable: lobsters, kingfish, live music which late-late turns disco. Basil's is a Mustique institution. Mottoes on the walls somehow fit the easygoing island scene: LIVE FOR TODAY . . . DREAM OF TOMORROW . . . LEARN FROM YESTERDAY.

Mustique is a one-of-a-kind island: one hotel, one doctor, one bar, one restaurant, one general store, one stable, and one airline. Leaving Mustique, I flew Mustique Airways to St. Vincent island—an eighteen-mile distance—in eight minutes.

From St. Vincent, I flew to Barbados on Liat (a commercial airline whose initials in the Caribbean are sometimes jokingly said to stand for "Luggage In Another Terminal"). From Barbados, it was an easy four-hour flight to New York—the happy ending to my private-island adventure. ▽

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985 ☐ THE COTTON HOUSE: Mustique, West Indies

2102 ☐ HALF MOON BAY HOTEL: Antigua, West Indies

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Villa freedom—the good life at its best

Renting your own resort in Jamaica—the easy way

BY JENNIFER QUALE

Near Port Antonio, "Sea Star"—one of Jamaica's many villas for rent

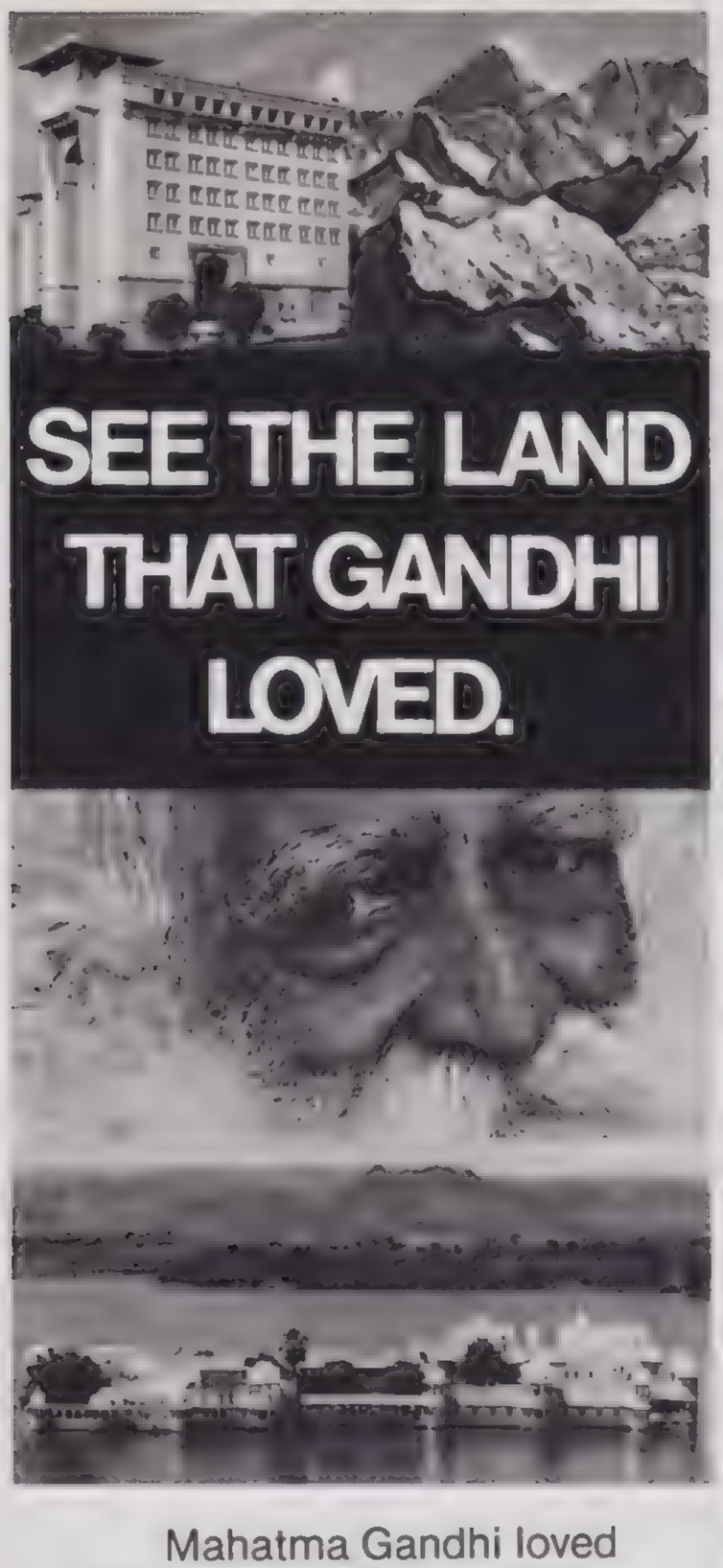
JENNIFER QUALE

If "living well is the best revenge," there's no better way to get back at the pressures of the late twentieth century than by renting a villa in Jamaica. Villa life is different from staying at a hotel. Upon arrival, there's no checking in. Just ring the bell and a waiting maid greets you, shows you the way to virtually your own private resort—where you can give yourself up to the lavish comforts of a pampered existence and yet maintain complete control over your new environment.

Yours may be a villa with a past, with a surprise at every turn. The excitement of discovery propels you to assume the role of a character in some dusty thriller, fathoming the detailed setting of the estate. Often the furnishings seem borrowed from a museum, the terraces and gardens landscaped for royalty, the libraries reflecting an escapist mood of literary giants. You might even find—as we once did, on a bedside table of a Jamaican villa we had rented—a tattered volume inscribed "To Carmen with Sex—Ian, 1955": a first edition of *Live and Let Die,* the James Bond novel written and set in Jamaica.

When it comes to the pleasures of villa life, serendipity plays a starring role. You always get more than you expect. Villa representatives provide pictures, brochures, and information—but nothing quite prepares you for the intangible delights of total self-indulgence. Especially on Jamaica—an island of fascinating customs, enchanting landscapes, and—thanks to over three centuries of British rule—superb service.

Consider a typical *(Continued on page 370)*



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Peace in the sun: deserted Jamaican beach

(Continued from page 369) day at Sea Star, a Moorish-styled villa a few miles east of Port Antonio, the lushest locale on Jamaica's North Coast. We awaken to a mighty sun creeping over the edge of Dragon Bay, its light filtering across the bedroom balcony. From the garden patio below comes the scrape of the houseboy's rake sweeping up fallen blossoms of bougainvillaea. Soon, the smell of the cook's breakfast and Blue Mountain coffee wafts upstairs.

The glistening sea invites us for a dip. Gladstone, or "Bunny," as the houseboy prefers, calls from the dock to say breakfast is ready. We sarong ourselves in towels and sit at a terrace table meticulously set with silver, crystal, and just-picked flowers. Bunny rolls out the tea trolley, serving first grapefruit halves, the rims of the rind artfully scalloped. A small pyramid of hot johnnycakes (lightly fried biscuits), butter, and guava jelly follow along with thick hunks of smoky bacon.

A doctor bird, shy at first, hovers nearby, then gingerly lands on the table. The twin scythes of his tail fluttering in the breeze tell the origin of the national bird's name: the Jamaicans say the tail resembles a doctor's stethoscope. A species of hummingbird, he's unique to this island and long entwined in the local lore. He flies off to the sea grape tree in the courtyard as a couple of fishermen pull up to the service dock in their long-tailed canoe. They call to Daphne, Sea Star's cook and housekeeper since 1962, who comes out of the kitchen to haggle over the price of seafood. From the bottom of the canoe they produce an ancient scale, weigh two lobsters and a crab, collect a piddling sum, and paddle off to the neighboring villa.

Daphne begins planning the day's feast, consulting with us first. Would we like lobster salad for luncheon, with ackee to begin? (Ackee is the national food, a tree fruit that—when sautéed with codfish or peppers, scallions, and tomatoes—resembles scrambled eggs in taste and texture. Like many island specialties, ackee is rarely featured on hotel menus because of the lengthy preparation time involved.) For dinner, Daphne suggests pumpkin soup, deviled crab, and suitable accompaniments. Perhaps some breadfruit; Jamaicans have been roasting the starchy stuff since Captain Bligh dropped off a starter crop back in 1793. A request for coconut pie sends Bunny off to the courtyard and up the palm tree. Daphne will spend the rest of the morning creating her coconut dream to the beat of soft reggae—interspersed with BBC World Service news—from the kitchen radio.

For us, the biggest decision is whether to go into town or to loll on a deserted beach, to dive for conchs off the villa dock or to snorkel along the coral reef with Bunny as our guide, to hire a boat at Blue Lagoon or to ride a raft down the Rio Grande. To go into town requires an excuse, since *The Daily Gleaner,* the island's eloquent newspaper, has already been delivered. No need for supplies: there's sufficient food and rum for the next few days, suntan lotion already provided in the medicine cabinet, books and board games in the living room should it rain.

Still, a trip to Port Antonio is always an adventure as well as a lesson in the courteous ways of Jamaicans. If you park near the peach-colored Victorian courthouse, your car's sure to have been washed upon your return. If your eye catches a passerby's, he will wish you good day. If you go to Sang Hing grocery, Mr. Roper, the proprietor, will proffer a cold drink while you shop. His rival at Cheapside grocery will gladly cash your personal check. And at Musgrave Market, the town's social and geographic heart, Miss Martha will urge you to try—on the house—some exotic fruit.

A request for coconut pie sends the houseboy off to the courtyard and up the palm tree

Villa people have been stopping at Miss Martha's stall as long as anyone can remember. She gathers from farmers and from her own backyard every fruit, herb, and vegetable known to the island: perfect pineapples, mangoes that forever spoil you, pawpaw (papayas) that prevent you from ever buying one stateside again. Herbs and spices to take home come in little plastic bags—fresh sprigs of thyme and rosemary, allspice, ginger, curry, nutmeg, cinnamon sticks.

If you follow your nose down the main street from the market, you'll find a tiny kiosk selling hot "patties"—spicy meat turnovers. To wash them down: *(Continued on page 374)*

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JAMAICA

(Continued from page 370)

either a Red Stripe, the fine local beer, or a smooth fruit punch consisting of pawpaw, banana, nutmeg, and cream, that's made to order at Horatio's two-table café across the street.

After a spell in town, the peace and privacy of the villa beckon. There, you might dawdle over a late lunch in the shaded courtyard, nap at whim. Then it's off to Boston Bay, a splendid cove with a powdered-sugar-soft beach. Along the way, "jerk" stands flank the road, their marinated chicken and pork sizzling over fired strips of allspice wood. Driving further east, we come upon "Comfort Castle," Errol Flynn's cattle ranch and coconut plantation.

We feel smug: we're living here— not just staying

Flynn's passion for Jamaica kept him coming back to the island for some twenty years; now his widow, Patrice Wymore, carries on in style with her boutique/art gallery at Trident Villas and Hotel.

A magnanimous mistress, Jamaica has seduced many illustrious writers: Noël Coward built two homes here, Ian Fleming conceived James Bond at his villa "Goldeneye," Robin

Private pleasure-space: Sea Star's patio

Moore wrote *The French Connection* under a mango tree beside his villa Moon San. They all shared an affection for, if not an addiction to, the island's beauty, the constancy of its nature. Indeed, Fleming once wrote of his beloved Goldeneye that after a stay he could never say goodbye without a lump in his throat.

At twilight we sit on the terrace that juts over the sea, enjoying Bunny's rum punches and Daphne's codfish fritters. The water laps the rocks beneath, the fading sun catches in its glow Princess Island just beyond the coral reef. On impulse we hop in the boat with a pitcher of punches and ride out to the island

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for a last glimpse of the sun. A jungle-covered cone once inhabited by monkeys, the island was a wedding gift from the Aga Khan to his Princess Nina: something to call her own amid the panorama visible from their turreted villa on the hill above Sea Star.

Once night falls, there's little to do but retire to the upper terrace, perhaps to sip Tia Maria, with the only sounds a hidden tree frog and the distant surf splashing over the reef. We lose count of the shooting stars, soon slip into a turned-down bed; and we feel a certain smugness that we're *living* here, not just staying. ▽

THE VILLA GOOD LIFE: GOING FOR IT!

Jamaica boasts the largest colony of rentable villas of any island in the Caribbean. With over a thousand selections (most are scattered in or near the tourist areas on the island's North Coast), choosing a Jamaican villa is a matter of deciding where you wish to luxuriate.

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Villas come fully staffed—meaning cook, maid/laundress, and houseboy. Nanny service can easily be arranged—and villa renters can usually use the sports facilities of a nearby hotel for a small fee.

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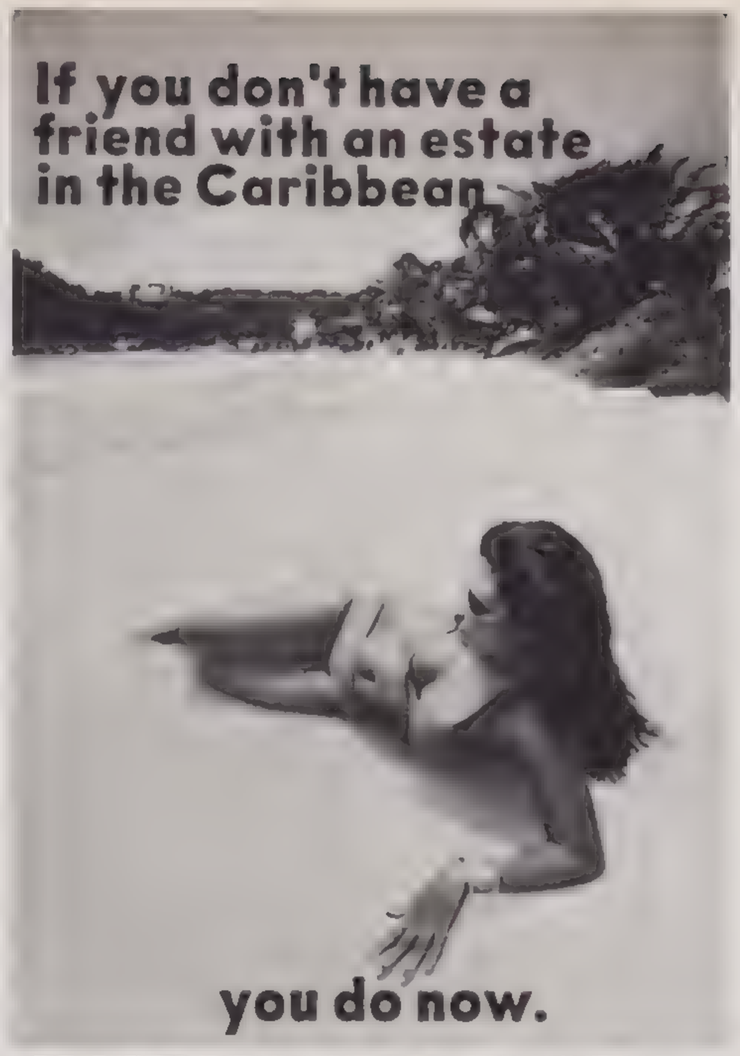
To reach Jamaica from the U.S., Air Jamaica has daily nonstop service to Montego Bay out of New York and Miami—and flies nonstop from Baltimore six days a week. In addition, American Airlines and Pan Am have daily nonstops from New York; Eastern has daily nonstops from Miami, weekend nonstops from Atlanta; and Air Florida flies to Jamaica out of New York via Miami. For more on Jamaica, see page 369.



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Beaches, Beaches, If It's Not Ipanema

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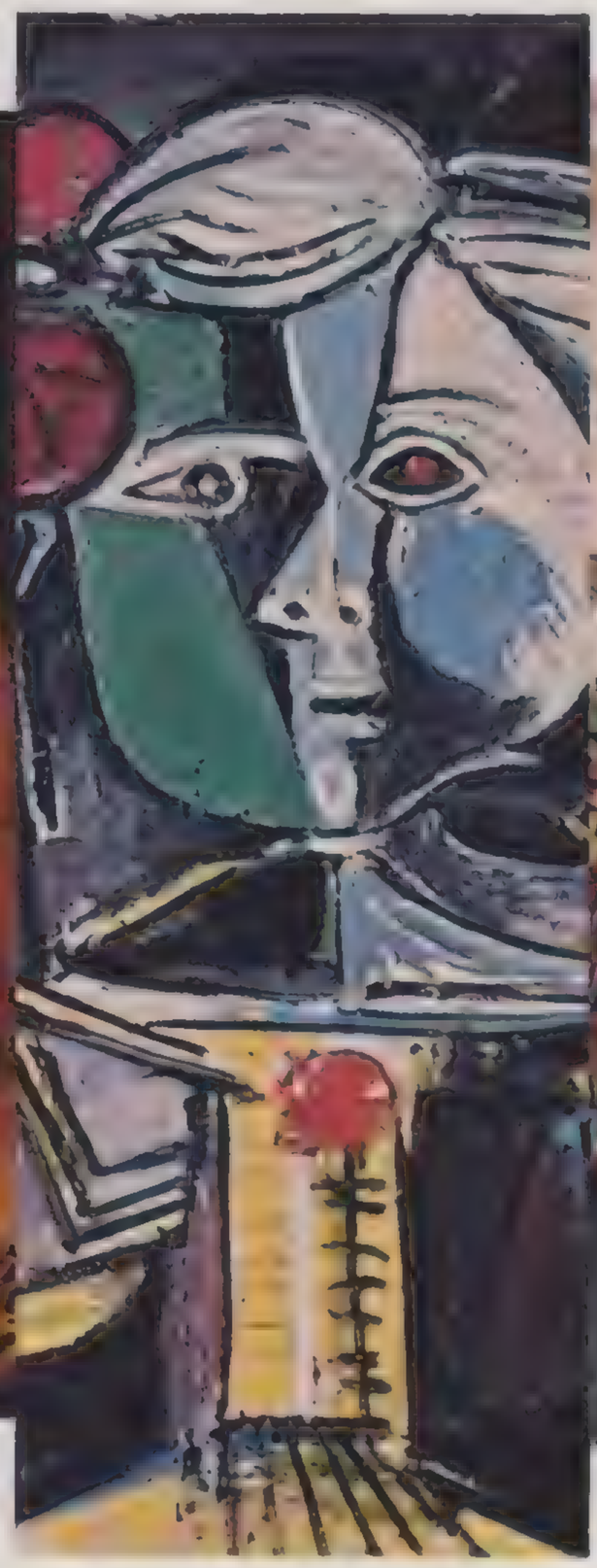

Not in the least an overstatement for the country with Europe's oldest continually inhabited city—Cadiz, est. 1300 B.C.

Nor for the country that today's Europeans choose for their own vacations.

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Take with us (below) a trip through an "appetizer calendar" of these next four months and you'll begin to

---

October through January Events Calendar.

Oct. 1. Madrid Fall Season begins. *Now is the time when this great world city's dozens of major art galleries reopen their doors with new exhibitions.*

Oct. 9. El Grove Shellfish-Eating Celebration in Galicia. *A perfect spot to try your first delicious taste of Spain—this charming northwest fishing village during its most succulent of annual festivals.*

October and November. International Music Festival and Opera Season of Barcelona. *A variety of world-renowned performers—including such great Spanish artists as Teresa Berganza, Montserrat Caballé and Placido Domingo—appear in cosmopolitan Barcelona.*

November Onward. Ski Season commences all over Spain. *Choose from the major popular resorts in the Pyrenees mountains, the Sierra Nevadas or within an hour's ride of Madrid itself. Note: Some stay open through late April.*

November Beach Life. Just a 2-hour drive south of Skiing! *Ski the dramatic slopes of Granada in the morning; then spend your afternoon in the mild temperatures of the blue Mediterranean.*

November. Golf. *With temperatures in the low 70's, golf on the 11 major courses along the Costa del Sol is definitely in full swing—and with fewer golfers to contend with than in summer.*

December. Christmas in Spain. *The entire month is given over to the colorful celebrations and*

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Above pictures, l. to r.

1. A "Tuna" (student minstrel group) from Madrid University.

2. Detail of Velazquez' 17th century portrait, Las Meninas. Prado Museum, Madrid.

3. Picasso's 20th century rendition of the Velazquez. Picasso Museum, Barcelona.

4. "Carnival of Cadiz"—one of many festivals that take place in February all over Spain.

5. Flamenco—one of the best-known examples of Spain's folklore.

6. "Giants & Blockheads" parade in Madrid's Plaza Mayor.

7. Jerez is noted for both its sherry and this incredible method of pouring it.

---

preparations for the year's most important holiday. From the special stands that sell Christmas decorations in almost every city and village to the magnificent music in the cathedrals.

Swimming in the Canaries. *Only 2 hours flight from Madrid, the "tide" in Christmastide takes on another jolly meaning with a splash in these famed subtropical islands.*

New Year's Eve. *All Madrid gathers at the Puerta del Sol with little bags of grapes. At the stroke of midnight everyone pops one-grape-per-chime in the mouth.*

If you manage the whole mouthful, what a year ahead for you. (If not, proceed with caution!)

Jan. 6. Feast of the Epiphany. *In parades all over Spain, the "Three Wise Men" distribute candy to throngs of children from their gaily festooned floats. And, for the adults, stores begin remarkable post-Christmas sales.*

January Blooms. Almond Blossom Season on Majorca. *On this enchanting island where Chopin and Georges Sand romanced, January explodes with these tiny white and pink-hued blossoms that are the first harbingers of Spring.*

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The Museum of Modern Art

Bold show-space: Kuwait National Museum

Inside Kuwait: glamorous times in the desert

A museum opening unveils a secret Arabian world

BY JEFFREY HOGREFE

From the balcony of my hotel room, the place looks like Southern California. The air feels warm and dry, even in February, with a pungent sulfuric odor, presumably from the nearby oil refineries. Under a deep-blue sky, a stubby date palm and an empty swimming pool add to the California look of things—as do rows of shiny new Toyotas, Buicks, Mercedeses lined up in a parking lot. I think of David Hockney's drawings of Egyptian pyramids and Beverly Hills swimming pools. He also saw a connection between the Middle East and L.A.

I am in modern-day Kuwait. Superficially American, glossed over with British manners and customs, Kuwait is, at its heart, a rich and rigid Muslim nation, proud, xenophobic, a tiny sliver of land (smaller than Switzerland) stretching along the Persian Gulf, wedged vulnerably between Iraq and Saudi Arabia.

To keep the West at arm's length, tourist visas are rarely issued to Americans by the

Kuwaiti government. I—along with other journalists and Islamic art experts—have been allowed into the country for the opening of the Kuwait National Museum. Our host and hostess are Sheikh Nasser Sabah al-Ahmad al-Sabah and his wife, Sheikha Hussa Sabah al-Salem al-Sabah, both in their thirties, young and vibrant monarchs. For three days and three nights, the traditional period of hospitality on an Arabian desert oasis, we shall be treated royally.

It is my first morning here. I phone for room service—and minutes later (service is always quick) an obsequious waiter arrives with breakfast. ("Yes, sir. Thank you very much, sir. You're welcome very much, sir.") Breakfast is scrambled eggs, sausage, toast, coffee—but not the usual corporate hotel fare. The eggs are delicately flavored with coriander; the sausage links, spicy beef (no pork here); and circling the plate are juicy vine-ripe tomatoes, bright-green mint leaves, tart orange slices—which I later learn are flown in daily from China.

After breakfast, a caravan of Mitsubishi mini-buses and late-model Buicks (cars with drivers are standard) takes us across broad palm-edged streets to the museum. (Thirty years ago, most of the streets were unpaved dirt paths; the buildings, low adobe structures, as in the American Southwest. Flushed with new oil money, the Kuwaitis have razed the old and put up a new city.)

The museum, four brutal concrete structures with pink trim, honors its locale with a few Islamic architectural flourishes: an arabesque . . . an arch . . . a prayer niche (where prayers are said five times a day) at the end of one corridor.

Sheikh Nasser and Sheikha Hussa greet us in front of the museum. They are justifiably proud of their cultural achievement here in the desert. The Sheikh and Sheikha—they are both members of the ruling al-Sabah family, first cousins, in fact—have accumulated one of the finest collections of Islamic art in the world. Ranging from seventh-century Umayyad Syrian ceramics *(Continued on page 383)*

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KUWAIT

(Continued from page 381)

to eighteenth-century Mughal Indian jewels, the al-Sabah collection—curated and installed by Dr. Marilyn Jenkins of the Metropolitan Museum of Art in New York City—forms the backbone of the Kuwait National Museum's collection.

"I feel like the mother of the bride on the wedding day," observes Sheikha Hussa that night at the official opening. She is dressed in a Valentino dress; the Mughal rubies of her necklace are the size of Ping-Pong balls. Sheikh Nasser wears a black robe with gold cord; a white linen cloth frames his mustachioed face. Among their guests: Princess Wijdan Ali, the cousin of Jordan's King Hussein; from India, His Highness, Jodhpur, with his uncle, His Highness, Jaipur, in turbans and decorations.

The opening celebration is festive, even without the liquor that usually enlivens similar affairs in the West. The food is glorious—fresh prawns the size of fists, grilled and served with drawn butter; lamb kebab, lobster tails, humus, tabuli, rich honey-sweetened desserts—flaky pastries, like baklava. All are washed down with sweet nectars and salty yoghurt drinks.

The next day, we explore the city. We ask a hotel guide (one of many sitting around in grey robes, heads wrapped in voluminous red-checked cotton) to take us to the nearby souk. After wending around ambitious-looking construction sites, we wind up at a gigantic enclosed shopping center that could be in Middle America. Rather than the spices, fresh vegetables, or live goats we hope to see, we find a wide array of jewelry and the latest in European fashions—Giorgio Armani, Valentino, Yves Saint Laurent.

We peek inside Yves Saint Laurent. There, an old woman, in a veil that hides her body and face, is ducking into one of the fitting rooms. Emerging a few minutes later in a beige wool suit, she stares incredulously at her Western reflection in the mirror.

Later in the day, Skeikh Nasser takes us in his Rolls to his "camp"—a group of Bedouin tents in the desert outside Kuwait City. He comes here as we might go to the seashore or mountains to escape the city. Inside the tents are palatial interiors decorated with Persian rugs and pillows, brass coffee pots and cups, Mughal jewel-encrusted daggers. We sit on pillows in the half-darkness. The Skeikh asks if we'd like to be entertained. Anticipating veiled dancing girls, we wait while he walks to another corner of the tent. Then, he flicks on a switch and a giant video screen flashes the opening credits of the movie *Star Wars!*

Later in the day, the Racing Club—very British and civilized. We sit on bleachers lined with Persian rugs and watch the children of the Royal Family, on the backs of Arab steeds, clear six-foot jumps. Giant silver trophies in the shape of minarets are handed out to the winners as polite applause drifts across the ring. Tea is served—in gold-rimmed cups—promptly at four by Indian servants.

The following—and last—day of my visit to Kuwait, I call on Dame Violet Dickson. A British subject, Dame Dickson is a nonagenarian who has lived in Kuwait since the 'twenties and has written two books on the country. She has also been awarded the highest honor a Kuwaiti woman can receive—that of "honorable man." She tells me that she could never go back to England. Sitting in her home—one of the few extant Colonial structures, a Victorian house with carved lattice work and thick white walls—I can see why. "I have fresh truffles with my eggs every morning," she tells me. "Trrrruffles," she rolls the "r" off her tongue, savoring the sound of the word. The nectar, which her man has served to me, is sweet and cool. I can almost hear camel bells in the distance. ▽

Sheikh Nasser, Sheikha Hussa—with daughter

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VOGUE'S view

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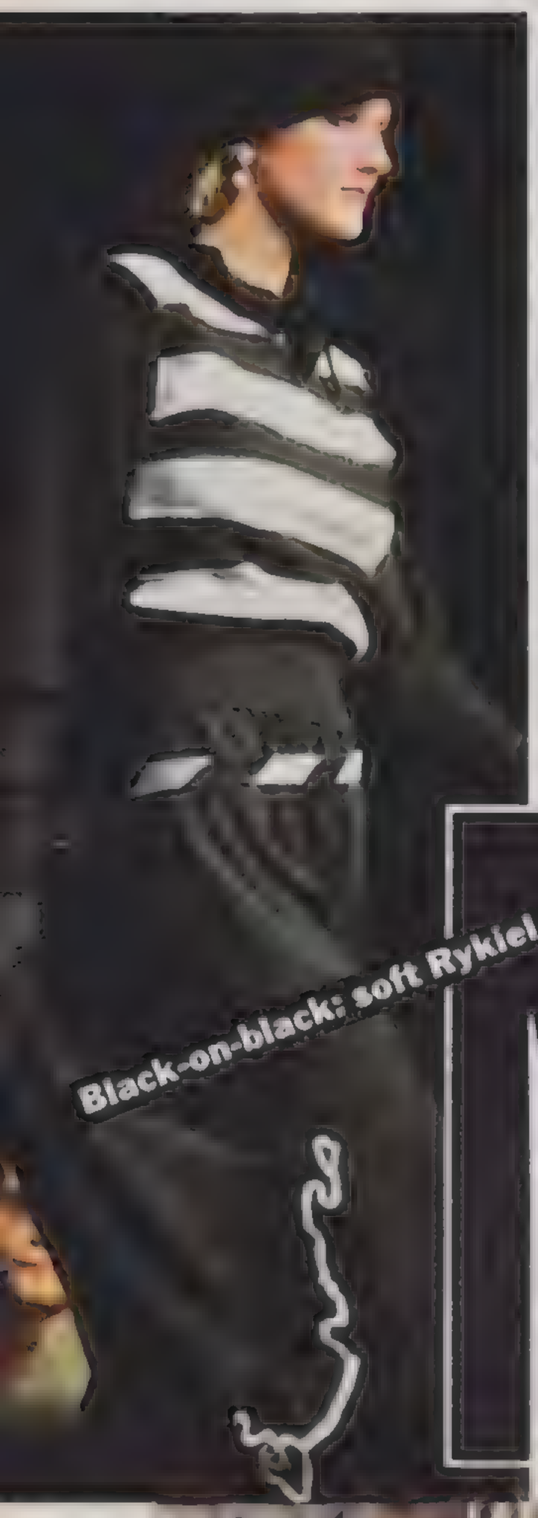


KNITS TRIUMPHANT

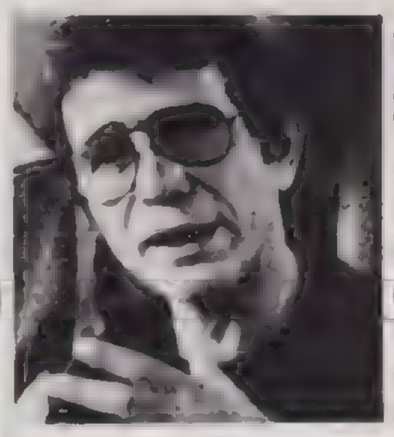
When Sonia Rykiel, the Missonis, and London's Joseph Ettedgui, ace fashion entrepreneur, all invest in their first freestanding U.S. boutiques—all opening, this fall, within two blocks of each other on New York City's Madison Avenue—the message's clear: American women are buying knits. Why? Says Rykiel, *left:* "I have the impression that women are like me. They work, they have children, they have men, they travel. They have to organize their lives." That does not imply stamped-out-style dressing: Rykiel strongly believes in movable pieces—"I prefer women who build their own answers for themselves." This season, many of those answers are black-on-black. Of American women, she says: "Real women are real women all over the world." They're "women who think."

Black-on-black: soft Rykiel pieces

Missoni, Joseph, Sonia Rykiel—Europe's hottest names in knits—open their first U.S. shops, eye American women

From Missoni: each piece, an "item"

Easy layerings, no-color Joseph knits



With his eleven Joseph, Joseph Tricot, Kenzo, and Chinese Laundry clothes boutiques spread out among London, Paris, and now New York City, Joseph Ettedgui knows what women are buying. What he's brought first to the U.S. is Joseph Tricot: a collection of knits to layer in seemingly innumerable ways—skirts, pants, dresses, cardigans and pullovers, plus scarves and gloves. Joseph's belief: "Women with imagination like to do things with clothes rather than being told." His essentially non-color pieces—steely grey, black, nutmeg, ecru—come in clean shapes: from very basic to something more adventurous in cut (or texture). Excitement, often, comes from accessories (he has shoes, bags, and belts specially designed). Joseph tries new items on sales staff. Result: "Good basics, with a little wit."

Rosita Missoni—she and her husband Tai are the knitting masters creating, each season, the distinctive look of Missoni—believes that within each total turnout sent down a runway, each piece should be a special "item" in itself—one able to stand on its own in a design sense, to be worn another way at another time. "I think that's one of the reasons for our success," Rosita Missoni says. "Clothes were right. Then to that we added color and texture."

Inventive color/texture plays in knits are key—this season, as every season; this fall, Missoni colors are stronger rather than pale: Knitted coats reversing to corduroy, longer skirts (skirts geared to movement), cardigans, bulky knits over sweaters and skirts or trousers. "It remains a collection of separates."

The appeal of knits? She believes: They're simple to travel with and—interestingly—to keep looking feminine. For spring, changes are "in the same spirit. It's a question of a style of life."

("View" continued on page 386)

MARY RUSSELL, JEAN-PIERRE MASCLET, PIERRE SHERMAN, SEPP HORVAT

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view

LONG ON SKIRTS

One of the most interesting developments to track in resort collections? Designers experimenting with a new length: a longer—really longer—one that hits just above the ankle . . . creating skirts and soft dresses with much the same ease (and actual length) as the season's new looser "pyjama" pants. New skirt-length thinking is showing up in lightest-weight fabrics for hot-weather resort wear, in nonseasonal gabardines and knits for at-home or city streetwear by women with an adventurous fashion sense. Many of the skirts will also be sold like pants—as an individual "item" . . . and those skirts, evidently, are something women all over lately have been asking for.

The new long shape? Not just one—but a diversity of skirt shapes—full, fluid, or body-hugging. *Above,* some best examples: far left, a step-in tube skirt in grey wool knit by Vivienne Westwood for World's End. It takes the shape of the body, has the advantage of adjusting to any length, can be rolled up or down at the waist, be belted low like sweatpants. From Katharine Hamnett (left center) the opposite end of the long-skirt scale: a blue heavy-cotton fullest skirt with an unfinished edge . . . . From Calvin Klein (right center) a long slender skirt, stopping three inches above the ankle; in wool gabardine, with a low waist, it's narrow at the hips, a bit wider at the hem . . . .Also gabardine, far right, from Blassport: a skirt with added swing, it just hugs the hips.

Sketch JANE KLEINMAN photos PIERRE SHERMAN

WATCH FOR *With longer skirts (or ankle-cropped wide-leg pants), to "balance" the bulk of fabric: a new look in sandals—heavier, sturdier. From New York collections: Left, Anne Klein's black and white snakeskin sandal with a thick sole, much like a Japanese clog. Right, Manolo Blahnik's pale beige leather woven sandal—almost like a man's. With that longer skirt, it was one of many heavy-sandal looks in Calvin Klein's resort collection.*

("View" continued on page 388)

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view

TRADING PLACES

Fashion pleasures—new directions—from surprising sources: Underwear looks, bedroom dressing . . . much of it, a man's!

Item: Calvin Klein, with prescience, unveils a new underwear collection for women with a look that's closer to men's locker room than boudoir. Women talk, immediately, not just about what they can put the pieces under—but where they can wear them out.

Item: Donald Sutherland tries on a genderless Matsuda black silk "bathrobe"—a calf-length "bathrobe"—and sees it, just as Matsuda intended, as a new "jacket" for black-tie.

Item: Comme des Garçons shows a new Robe de Chambre collection—easy bathrobes in satin, sweatshirting, and grey flannel; baggy boxer shorts, pyjama tops and bottoms, long knitted underwear—to layer and combine. In the Robe de Chambre catalogue, the pieces all are carefully presented on women wearing white sneakers: women who are in the street, happily outdoors.

Clearly, something's up . . . and the defining lines of some traditional fashion classifications (and taboos) are blurring in the process: Increasingly, underwear is at-home wear, at-home wear is meant to be taken out. That much of this is men's-derived dressing almost seems tangential to the fashion thought.

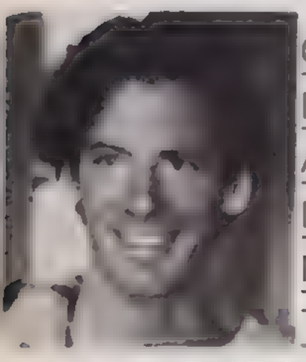
Some thoughts, quite literally, have filtered up from the streets: In Paris, last summer when it was hottest, young girls took on the biggest men's boxer-style undershorts—in tartan plaids—as off-beat street shorts with T-shirts, wore terry robes as summer "coats," adopted nightshirts and pyjama tops as a favorite street style. On beaches, women have sported men's boxers with tank tops—or men's undershirts with bikini bottoms. Next summer, those great bodies can easily shine in Calvin Kleins.

The versatility of loungewear pieces is hardly new to savvy women. They've gone to Fernando Sanchez—and his moiré pyjamas, charmeuse robes—for evening separates, knowing that certain at-home pieces—separated out, worked in other manners—have roominess, ease, often a better than ready-to-wear price.

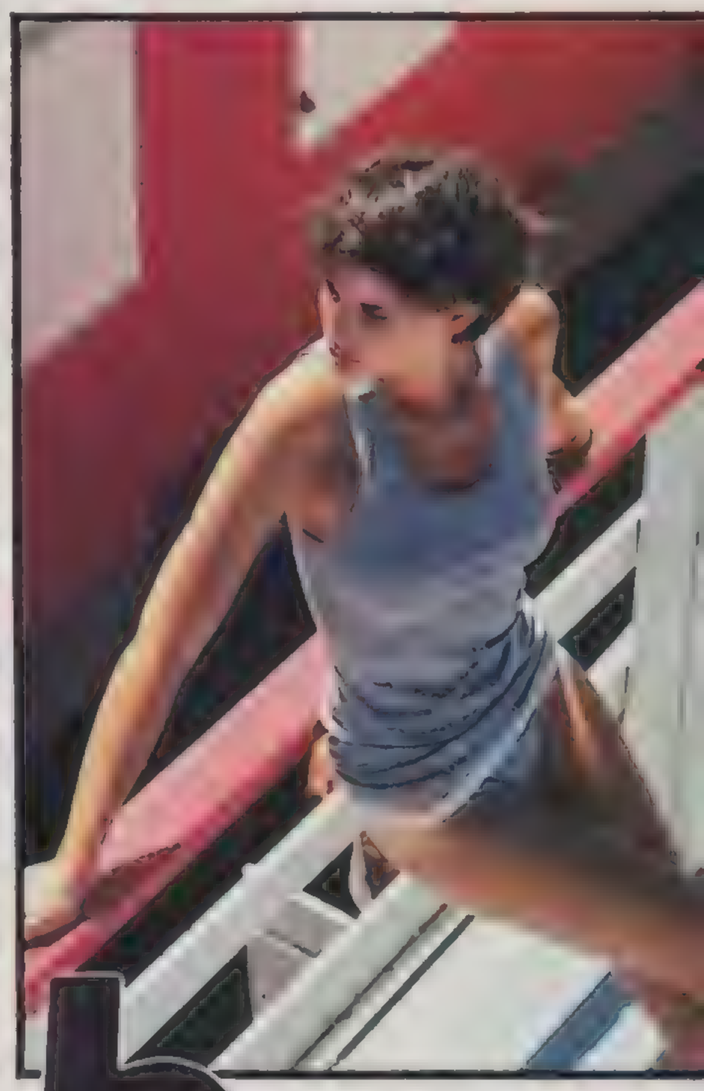
So what's new? Sleep-style in abundance this season, "sleep" seemingly as a fashion statement: An Apostrophe collection in Paris—an evening collection—consisting solely of sleep-derived pieces: bathrobes, oversized pyjamas in silk crêpe de Chine or chiffon. Ralph Lauren and Norma Kamali, in new resort collections, both have terry "coatings," terrycloth taken beyond bed-and-beach. Men's-style pyjama-shape pants—wide-legged, uncreased, stopping above-ankle—are, in collections, a prevalent warm-weather choice.

To watch: Those pyjama shapes as signposts of a coming ease in clothes shapes. Of the men's-style underwear appeal, says Calvin Klein, "It's almost like a woman's wearing her husband's-boyfriend's-lover's underwear. There's something very seductive about that."

With $18-20 million in business projected for the first year, clearly, something's right.



CALVIN KLEIN CALLS IT "A NEW ATTITUDE ABOUT WOMEN'S UNDERWEAR" . . . AND IT'S A MENSWEAR ATTITUDE. NEW CALVIN KLEIN T'S, TANKS, BRIEFS, BOXER SHORTS—ALL FOR WOMEN—HITTING STORES THIS MONTH HAVE, DELIBERATELY, THE LOOK OF THINGS SWIPED FROM A MAN'S BUREAU DRAWER. WHY? AFTER THE PHENOMENAL SUCCESS OF CALVIN'S MEN'S UNDERWEAR, STORES ASKED HIM FOR A WOMEN'S LINE. BUT WHY A MAN'S STYLE? SAYS CALVIN: "I'M NOT SOMEONE TO DO RUFFLES AND LACE: IT HAD TO RELATE TO WHAT I THINK IS MODERN, YOUNG, AND SEXY. I WANTED IT TO BE VERY SEXY." PREVIEWERS, EVIDENTLY, AGREE: SPECIALTY STORES, AT FIRST SIGHT, ORDERED $1/4 MILLION OR MORE OF THE UNDERWEAR.



Hot-weather pleasures, a menswear twist: Above, below, Calvin Klein's tanks, string bikini, boxer shorts—on the beach, as women are apt to wear them. . . . Top left, pieces to wear at night, at home: pyjama dressing from Comme des Garçons

New women, old lace

B.V.D.-style Calvins are making news, but Bonni Keller, for one, is banking on a concurrent boom in the most luxurious silk-and-lace: with La Lingerie boutiques in Palm Beach and, just-opened, on New York's Madison Avenue. A fashion-retail pro (she's opened Courrèges U.S. boutiques, launched and overseen Ungaro's), she became convinced "no one was considering this part of a woman's life on the same level as ready-to-wear"; for her shops, she now scours Europe for precious lingerie: white batiste gowns appliquéd with old lace, silk stockings from France, nightdresses with the broad satin shoulder ribbons—and yards of taffeta—of ballgowns. For the most part, lingerie finds do not come from the U.S.: "Look at a small embroidered flower: that's a labor of love. Our country's in the computer age."

("View" continued on page 390)

BARRY KAUFMAN, JEAN-PIERRE MASCLET, ARTHUR ELGORT. Details, last pages

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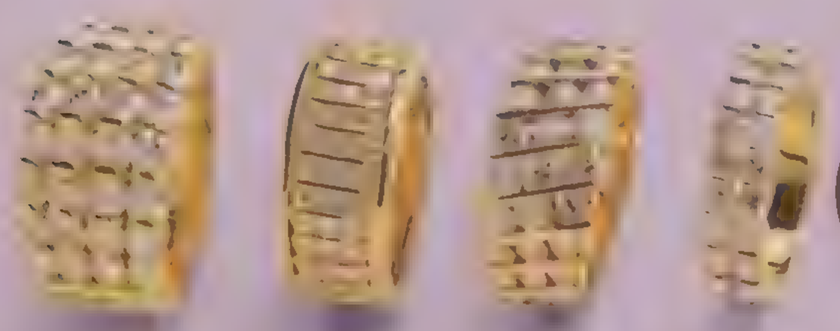

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view

BALLET CHIC

On stage: top name designers as costumers . . . the best news since Chanel dressed the Ballets Russes

New reason to "bravo" at the ballet? After seasons of mostly minimalist dance costuming—flesh-colored leotards, practice-clothes looks—there's a dressed-up phase again in dance . . . and ballet companies are turning to the talents of some very modern clothes makers. This fall, alone, Rei Kawakubo of Comme des Garçons dresses Molissa Fenley (above right), Ronaldus Shamask designs for Post-Modernist Lucinda Childs, both at the Brooklyn Academy of Music; Zandra Rhodes arrays Dorothy Hamill for "Romeo and Juliet" (above left), a ballet-on-ice (and CBS-TV special). Well-dressed dancers, recently, have included Natalia Makarova in "Nôtre Dame" (above center) outfitted, recognizably, by Yves Saint Laurent, Laura Dean Dancers wearing Michaele Vollbracht, Milan's La Scala Ballet in costumes from Versace, and, for the ninth year, Martha Graham dancers turned out by Halston. Call it a continuing tradition (Chanel costumed Diaghilev's Ballets Russes in the 1920's) or simply being stagestruck: today's designers are entering the current collaborative spirit of performing arts, working with dancers, painters, composers. Says Shamask: "What is most important is to maintain awareness of the dancer's body. Dancers are beautifully conditioned movement machines. Hiding that would defeat the whole purpose." Of working with choreographer Childs: "I have a great affinity for Lucinda—her formality, structure. In fact, I wanted her to choreograph a fashion show for me. But the opposite happened."

OLYMPIC FEVER **Designers everywhere, from Israel to France to the U.S.A., are taking the patriotic plunge, relating designs for any- and everything—tank suits or towels, swimcaps (Speedo) or sunglasses (Vuarnet), jogging shorts or jeans—to the upcoming 1984 L.A. Summer Olympics. Though the "official" Olympic swimsuit has a burst of "stars in motion" across it (Arena), this spring offers any number of creative red-white-and-blue alternatives: solid suit with sleek diagonal stripes or "Miss America" sashes (Speedo), maillots with graphics as big and bold as Old Glory's (Leonard), pop-art designs with bright blue stripes and giant stars (Gottex); tanks with "Swim Team" stencils (La Blanca). And Olympic odes don't stop there: In spring collections, Galanos pinned a rhinestone "U.S.A.," on his hats, Ralph Lauren brought on a tank suit with neat "U.S.A." logo. Valentino—who's designed the official Italian-team uniform—even opened his winter couture collection in Rome with a sprinting torch bearer. . . .** *("View" continued on page 392)*

RAEANNE RUBENSTEIN, JACK VRARTOOGIAN, JACK MITCHELL

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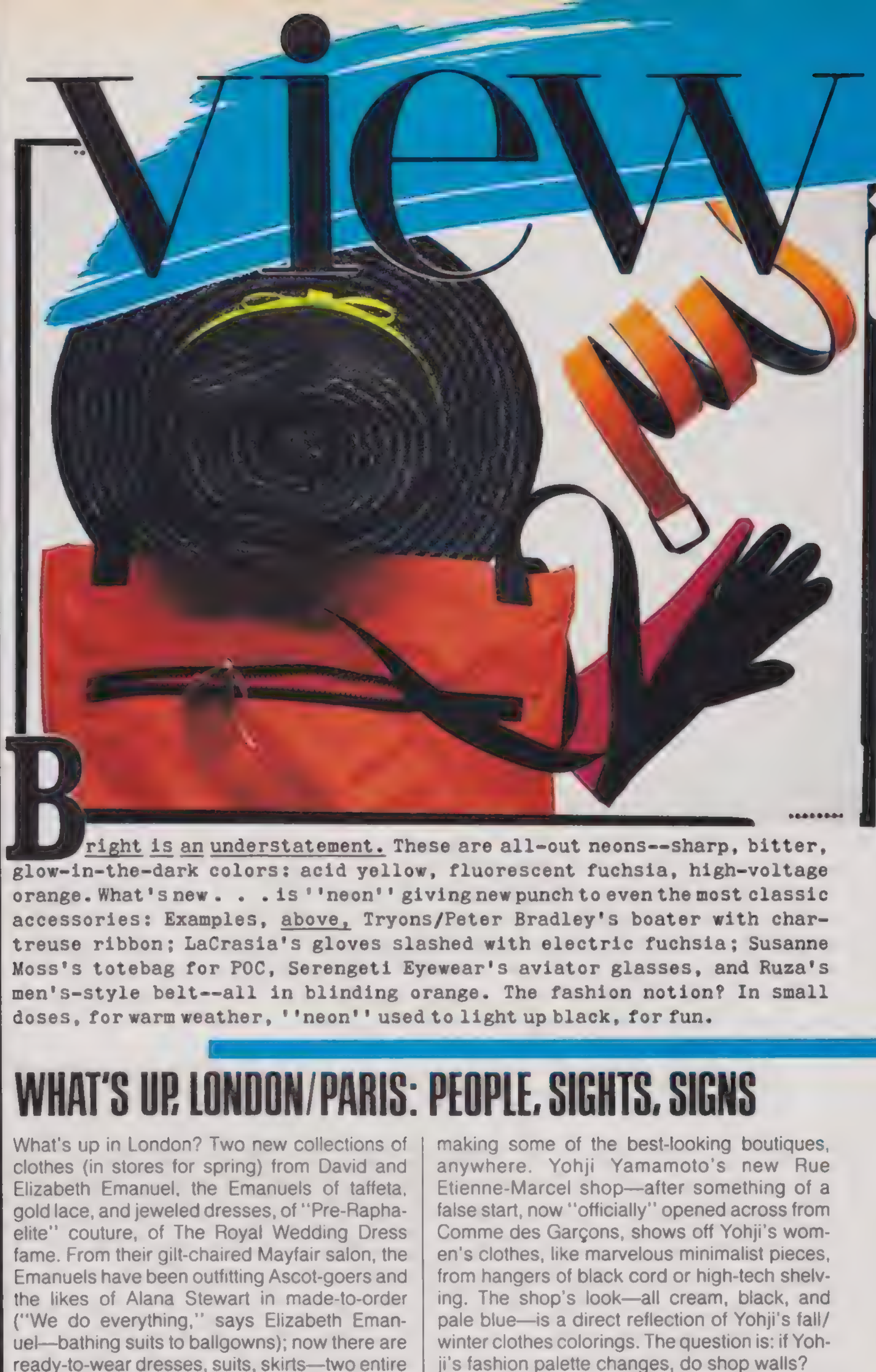

Bright is an understatement. These are all-out neons--sharp, bitter, glow-in-the-dark colors: acid yellow, fluorescent fuchsia, high-voltage orange. What's new . . . is ''neon'' giving new punch to even the most classic accessories: Examples, above, Tryons/Peter Bradley's boater with chartreuse ribbon; LaCrasia's gloves slashed with electric fuchsia; Susanne Moss's totebag for POC, Serengeti Eyewear's aviator glasses, and Ruza's men's-style belt--all in blinding orange. The fashion notion? In small doses, for warm weather, ''neon'' used to light up black, for fun.

WHAT'S UP, LONDON/PARIS: PEOPLE, SIGHTS, SIGNS

What's up in London? Two new collections of clothes (in stores for spring) from David and Elizabeth Emanuel, the Emanuels of taffeta, gold lace, and jeweled dresses, of "Pre-Raphaelite" couture, of The Royal Wedding Dress fame. From their gilt-chaired Mayfair salon, the Emanuels have been outfitting Ascot-goers and the likes of Alana Stewart in made-to-order ("We do everything," says Elizabeth Emanuel—bathing suits to ballgowns); now there are ready-to-wear dresses, suits, skirts—two entire lines. Clearly, fans are out there: The Emanuels' book—*Style for All Seasons* (Pavilion Books Limited)—has reached the U.S.

Princess Di may not be the most photographed wearer of London hatmaker Stephen Jones's fantasies: For Thierry Mugler and Jean-Paul Gaultier's spring collections, Stephen's done model's hats, his first field trip into French fashion. Coming up, from Stephen Jones: exotic swimcaps. . . .

Katharine Hamnett—the hot British designer who seemingly outfitted half of last summer's Sardinia and St.-Tropez women in crinkled silk—often talks more about her social concerns than fashion influences. Now she's put both interests to work as one with a line of oversized T-shirts and tank tops, all "messaged" (one reads "SAVE THE WORLD"). Profits—as explained by T-shirt tags printed in many languages—go to children's charity. . . .

In Paris, talk is still about the Japanese—for making some of the best-looking boutiques, anywhere. Yohji Yamamoto's new Rue Etienne-Marcel shop—after something of a false start, now "officially" opened across from Comme des Garçons, shows off Yohji's women's clothes, like marvelous minimalist pieces, from hangers of black cord or high-tech shelving. The shop's look—all cream, black, and pale blue—is a direct reflection of Yohji's fall/winter clothes colorings. The question is: if Yohji's fashion palette changes, do shop walls?

Perhaps it's the season in Paris for black, grey, and blue: They're the colors, too, of Claude Montana's new Rue de Grenelle boutiques. The newest is Montana's menswear.

News in Paris: Peggy Roche—former fashion editor, just starting, this year, with clothes collections. In September, Peggy Roche opened her first Saint-Germain shop—stocking her Chanel-like jerseys, knit dresses, cardigans, hats, scarves, and contemporary jewelry. . . .

Her neighbor—also brand-new, on the Rue du Pré-aux-Clercs—is Irie: marble dressing room, clothes displays, and big slab desk—enough stonework, here, to please the Flintstones. Irie's clothes? Knits—in various animal prints: leopard, tiger, cow (Irie is a former Kenzo assistant and has a clear design fondness for "animals"). Should customers miss that fashion message: As they walk in, a lifesize stuffed tiger greets them.

("View" continued on page 394)

RANDOLPH GRAFF Details see list of pages

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What women want: fall's best sellers...celebrity fashion, work-dressing myths...designer finds: the best of basics

view

PEOPLE IN **FASHION** ARE TALKING ABOUT **WHAT'S COMING...**

People are talking about . . . dresses: Quite simply, they're proving out to be the success stories of fall. Almost across the board, American designers—even traditionally sportswear-oriented designers (Anne Klein, Ralph Lauren, Basco, Gloria Sachs)—are reporting dresses as top sellers. What women want, evidently, are simple T-shirt shapes, flat-knit chemises, wool-jersey dresses—uncluttered styles but ones with some clear element of design: broad shoulders with a tapering line to the hem, raglan sleeves, an interesting detailing such as reverse seaming. Knits are fall's runaway best sellers (and that holds true, too, for knitted tops and glittering sweaters for evening). Owing to the dress success, more are promised than ever before in spring designer collections. Another positive point: With more sportswear talents looking dressward, more ease—and streamlined sense—is coming to dresses.

Recurring themes: Once, "safari" meant khaki bush-jacket sorts of clothes; more and more, you'll find, safari-style is the impetus for some highly polished dressing. Today, "safari" may be worked in a new proportion—a short, sexy Thierry Mugler dress—or, from Saint Laurent, master each season of safari thoughts, as a bush jacket in printed chiffon, with a black and khaki poplin skirt, a bustier top—suit dressing. For resort, Anne Klein II softens their poplin jacket with a short sarong skirt; Calvin Klein puts a safari-shape jacket over a striped crêpe de Chine slip dress or a long, long jersey tank for evenings. The thinking, in each case: safari, now, is a long way from "rugged." . . . French men and women, for some reason, have always been enamored with Mickey Mouse, but the amour may have gone to an extreme. On Saint-Tropez beaches, this summer, the favorite new bathing suit was a black maillot. Printed on the front: "Mickey," giant-size. . . . If you think of jewelry as something to add on in passing, think again: jewelry designer Ivy Ross is presenting earrings, a necklace, bracelets, pins with their *accompanying* clothes. The notion: one designed for the other, for a stronger total statement, sold as a single package.

What's coming? A new season of "celebrity" fashion: new clothes labels with some highly recognizable names not normally associated with fashion. Soon, you'll find John Travolta or Jane Fonda bodywear to exercise in, Christie Brinkley sportswear (with bathing suits to beach in), Diana Ross stockings—should, it seems, you want the look of some of show-business' most attractive legs. . . .The other side of the celebrity coin? Witness designer Liz Claiborne: one morning this fall after shining on a "Good Morning America" show, she received a telegram from Woody Allen, asking her to be in his next movie. She assumed the offer was a joke. It wasn't. . . .

What's new: Classifications from Calvin Klein--a new, huge collection of Calvin ''classics'' in stores by next month. What you'll find, integrated with Calvin Klein's regular collection in store boutiques, are new sportswear pieces: sweaters, T-shirt tops and dresses, camp shirts, shorts and easy skirts in crisp cotton-shirting fabrics. The best of the basics.

"Sportswear talents are looking at dresses now: dresses with more ease, more style"

Today, how do you describe a woman's dressing needs? Designer Sonia Rykiel, with some evident self-humor, likes to explain it as "femme fatale and femme banale." What she means, very simply: We all, at different moments, dress for quite different realities of our lives. . . . Clichés of dress-for-success, of formula dressing for working women, it seems, don't go away: they're an international phenomenon. At a recent Tokyo department store "recruit fashion" clinic, this fall, job-hunting dressing suggestions for women came with a somewhat familiar ring: Wear a dark blue or grey suit, a frilly white blouse, plain dark leather shoes, a neat leather handbag (but not one that's a "designer" brand). Along with interview practice, makeup instruction (keep it subdued), even underwear advice came the Japanese working-woman's rules: No jewelry. No nail polish. Look happy. Look interviewer in the eye. Bow deeply. . . .

Designer names, seemingly, have a non-ending appeal; visible logos may be a somewhat different matter. An interesting fact: Izod, now, is producing an increasing number of items *sans* the most recognizable symbol of all—the Izod Lacoste alligator. . . .Coming up: more snakeskin—big scaly pythons—and reptiles covering bags, belts, big bracelet cuffs, in even eyeglass frames often in shadings—mixtures—of black and white. As a way of adding surface interest, added texture, snakeskin is a continuing (and ever-growing) favorite for shoes—for spring, in greys and taupe-y neutrals. Another reason for reptile's popularity: it takes color well, dyes to terrific bright blues, reds, yellows.

—KATHLEEN MADDEN

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SUDDENLY, FASHION IS CHANGING IN NOVEMBER...

AND WHEREVER YOU ARE, YOU'RE GOING TO FIND SOMETHING YOU WANT

It's part of what keeps fashion interesting: the fact that new elements are constantly being added to the "mix" at any given moment. November, for example, has traditionally been a month when the first warm-weather clothes appeared; a month when interest in evening dressing reached a peak. What sets this November apart: in addition to all of the above, there is—at last—an attractive, new seasonless dressing that takes its place alongside the rest. And that means that wherever you live, wherever you're going, there are new fashion possibilities—and this is an issue that explores those possibilities at their best.

Starting first with the new seasonless dressing—the kinds of clothes most of us are always looking for because they answer needs. These are clothes that go anywhere, any time of year—barring real extremes of temperature—and often can move from day to evening with ease. The key: the fabrics—lightweight, adaptable—thin, thin jerseys, weightless gabardines, silks. Another key—the colorings, which are, for the most part, black, navy, beige. And, finally, the clean, almost-minimalist shapes—never anything gimmicky or contrived—these are clothes you relate to instantly.

The other thing that strikes you most about fashion this month: the elongation of line—sometimes in an actual longer-length skirt or dress, sometimes just the effect of length in a straight-falling dress or a spare tank top that adds line to softer pants. Narrowness prevails, but there is a softening—clothes fit differently. There's a definite change in the way everything touches and skims the body. It's an important difference because it changes the way clothes *feel*. And, while you'll see a number of lengths—that's a given in fashion today—you will be most aware of the new longer lengths. For warm-weather dressing especially, there are new longer-length skirts—narrow, softer at the hem, with line that "holds" on the hip. And there are longer dresses—"long, cool drinks of water"—that work easily in a resort, at home, in the country, or move to a more "dressed" situation when the fabric changes to something like thin wool jersey.

Whether you're talking about warm-weather or about seasonless dressing, the chemise—as a shape, as an influence—still stands out. By definition, it's a shape that falls from the shoulder, that's straight-lined, unbelted. It's a shape that came on strong this fall in jerseys . . . and brought with it, a new thinking on dresses—not only for day, as the short evening chemise became one of the season's stars. It's a shape that's evolved, and it now appears in a new range of fabrics—day and night—from the lightweight seasonless jerseys and silks to warm-weather linens to sheer, golden, cobwebby evening fabrics. You'll see, from time to time, less "strict" interpretations of a chemise; but the line—that of a straight-falling, body-skimming dress—still describes some of the best looks around.

One of the biggest changes for warm-weather—in pants dressing—pants that are softer, slightly wider, but the fullness is always controlled, never exaggerated. The feeling (again what's interesting about fashion this season is just how different a lot of things feel) is that of being in a pyjama—a feeling heightened by the thinner fabrics, the charming colors, the slightly oversized tops that often go with drawstring-waist soft pants . . . When you do see a trouser—you'll see it in a paler color or white; and here, too, there's more softness at the waist, often gathered and held by a soft belt.

The top to put your money on—the top of the season—a variation on the T-shape: looser, squarer, with shorter, wider sleeves, a clean neckline. It's a top you can wear tucked in or belted, a top that slides rather than clings (you're looking for one of the crisp-but-soft warm-weather fabrics, something that holds its shape). There are other tops around—not as pivotal but charming in the right setting. The tank top, for instance—spare, small, sometimes an actual body suit, and a good contrast with softer pants.

If you're interested in jackets no matter what the season, then the shape to watch for warm weather is a variation on the safari. Now, it's a jacket that's softer, shirtier, gently oversized, far from man-tailored. And a khaki safari jacket is not only a warm-weather element but works as a seasonless piece over black and navy.

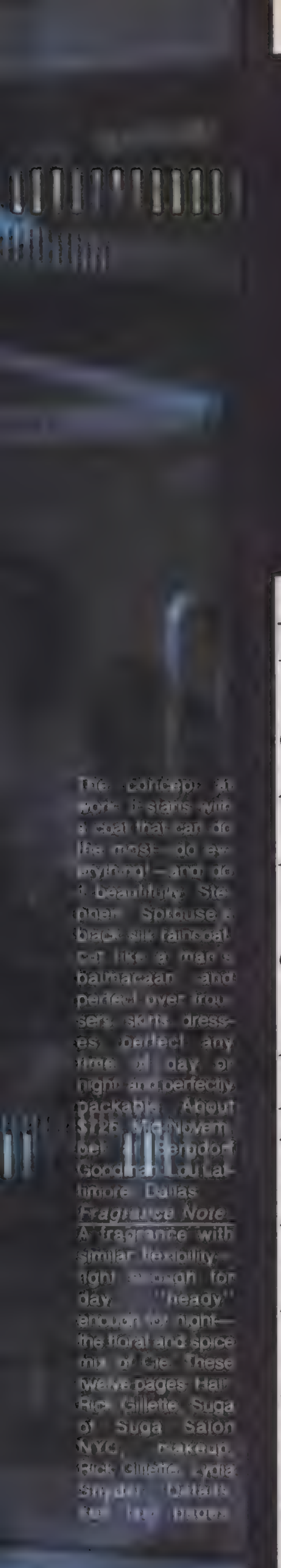
An undeniable attraction—every year—in this first surge of warm-weather dressing: bathing suits—and this year is no exception. The news: more of a range—in maillots from sophisticated black and white suits that echo the shape and the mood of the most glamorous evening clothes to the purity of the most classic tank suits. You're also aware for the first time in a long time of enchanting little bikinis—often strapless, and in unexpected prints—animal patterns, geometrics. Equally outstanding: the accompanying cover-ups. The biggest news: things that wrap . . . skirts that wrap over a maillot for an instant—casual—look . . . and a whole new category of robes and other tops-that-wrap in provocative colors and textures.

The colorings you go for in warm weather—wonderful, pale, tint-of-color shadings. And in the new accessories, what attracts you the most are the same pale, icy colors worked in new textures: paler, frosted textures in semiprecious stones often mixed with silver and Lucite. What you want those textures for: cuffs and earrings, both worked on a slightly smaller scale . . . In shoes, pale, neutral, skin-color leathers are the most appealing. The shape that's most appealing: a new, stronger, gutsier sandal—in a paler color, the effect is that of being barefoot!

There's no denying that evening dressing is on many minds in November. This year, there are no radical departures; instead, there has been an evolution of the best fall shapes. The difference: things have become a little bit shorter, a little bit barer—the cut-out back or a bare shoulder on a chemise—along with a move to lighter, sheerer fabrics. And where it's cool, there's the continuing evolution of sweater dressing at night.

At any time of year, there are certain unique elements that give you not only a sense of the season but a sense of change—a change in the way you approach clothes (both the things that are new and the clothes you already own), and a change in the way you feel. Elements to focus on close up . . . elements as disparate as a new skirt—one that's longer, that sits on the hip, buttons down the side; a skirt that feels very different from something pleated or dirndly . . . or a pair of zebra-patterned stockings that change not only the look of legs but the look, the mood of the clothes they set off . . . a soft leather belt that sits on the hip and curves and holds the body, that gives line to a straight-falling dress . . . the total cleanliness of a neckline—which tells you not only about the "simple" shape of a top, but about the look of hair that's shorter—well above the shoulder—and the contained look of an earring that sits right on the ear or a 7/8, slightly oversized raincoat in black silk that goes everywhere, with everything . . . and tells you a lot about a new versatility, a new ease in fashion—it's the story that starts on the following page. . .

at last...clothes th



Now there exist, more and more, clothes that simplify your fashion life, and do it in the most attractive way possible. On these twelve pages—some of the best: clothes formerly labeled "seasonless"—a term now expanded to describe the clothes that work not only any time of year, but any time of day, anywhere, with a change of accessories ...it's that simple

That make it easier

The essence of simplification in fashion: a dress, always and undeniably the fastest way to pull together a look...Right now, with a chemise, one of the most prevalent, most attractive looks around...

These are clothes you'd never put away. A perfect example, *right*: another masterly chemise from Geoffrey Beene—tapered-through-the-body, with new wide short sleeves, in lightweight navy wool jersey. About $495. Mid-Nov. Lord & Taylor; Montaldo's; Rich's; Martha, Palm Beach and Bal Harbour; Swansons on the Plaza; Frost Bros.Manicure, Elizabeth Drabinski for Christiana and Carmen. . . .*Fragrance Note:* Equally flexible—Geoffrey Beene's charming Grey Flannel scent for men. . . worn by a woman. . . . *Left:* Another "mover"—Calvin Klein's take on a T-shirt and skirt; the top perfectly square, short-sleeved, easy; the side-buttoned skirt; his new longer length. Both in black wool jersey. Skirt, about $160; top, about $140. December at Altman's; Saks-Jandel; Hudson's; Balliet's; Neiman-Marcus; Bullock's. These two pages photographed in the Whitney Museum of American Art at Phillip Morris, NYC. Details, more stores, see next to last pages.

a key element in this kind of "seasonless" flexibility: the fabric—silks, gabardines, jerseys—all thin, lightweight, and handled with a precision of line...

Eric Berman

To count on for instant finish, any day: the coatdress, *opposite*, from Albert Nipon, in thin navy tissue wool gabardine cut a little fuller, a little easier, a little longer—little differences that make all the difference! About $520. Late December at Bloomingdale's; Martha, Palm Beach and Bal Harbour; Marshall Field's; Neiman-Marcus; Bullock's; I Magnin. Patek Philippe watch available through Tiffany. . *Fragrance Note:* A new scent to count on any day, all day—the discreet, feminine floral blend of Albert Nipon fragrance . . . And from Norma Kamali, *near right,* the inventiveness that turns cotton knit into a nighttime knockout—her padded-shouldered, tight-torso dress that flares out to just above the ankles. About $106 Mid-November at Bonwit Teller; Hudson's; Marshall Fields. Details, more stores, see last pages this issue

Another element in the new "seasonless" dressing: the color—or lack of it—black, beige, navy, all able to deliver unlimited wearability, unlimited impact...

The demand for simplification, for "seasonless" dressing extends to even the biggest gala nights

More of what this category of dressing is all about: taking familiar shapes and giving them a little something extra: differences that range from a shift in length...to a slight bit of shimmer that "repositions" a chemise, or a top and trousers, into standout evening wear...

BUTTERICK 6245

VERY EASY
VOGUE 8086

Eric Boman

VOGUE 8800

To sew: evening looks to wear and wear, whenever, wherever, you want to dazzle—subtly. It could be a little black silk crêpe de Chine chemise, *this page*, with a diagonal slice of sequins. Vogue Pattern #8800. Silk from Super Textile; sequins from Sequins International. Or black extra-fine merino wool flannel pants, *opposite*, and a wool doubleknit jersey tunic with solid sequin sleeves. Pants, Very Easy Vogue #8086; merino wool flannel, by Anglo Fabrics. Top, Butterick #6245; jersey by Jasco Fabrics; sequins by Sequins International. Patek Phillippe watch available through Tiffany. These two pages photographed in the Whitney Museum of American Art at Phillip Morris, NYC. Sewing information, stores, see next to last pages.

demand for
more ease, less
complication—
now met in makeup with
a "less is more" approach:
little, or the effect
of little, makeup...save
for a strong mouth or
a strong eye: all you need
to carry you through
any day or night...

beauty: easier too!

The same simplification that works in fashion, works in makeup; and just as one perfectly designed, perfectly simple black chemise or navy coatdress stands on its own day in and day out, an emphatic mouth or eye can stand on its own with relatively little makeup—little effort—elsewhere. The new minimal concept at work, here, centers on the eye: a mix of pink, purple, and blue from Max Factor's "Starlights, Starbrights" Colorfast eyeshadow collection. In hair, the equally simple approach of a good, clean, above-the-shoulders cut eliminates additional time and effort. Glimpsed at the neckline: Gloria Sachs's white coat. Cartier earrings. Hair, Ezel. Manicure, Alice Manuel for Nails by Josephine. Details, last pages.

Jim Varriale

Strong mouth/soft eyes

Strong eyes/soft mouth

More minimalist makeup, keeping the rainbow of colors available right now—especially at holiday time and shimmer—in the evening—to a minimum; creating the impact of a strong mouth or eyes and making life a little simpler. *Left:* A striking makeup for day or night—strong on color but only on the mouth: a jolt of Yves Saint Laurent's #12 lipstick. Hair, Shunji of Suga Salon, NYC. Makeup, Rex. Earrings, Victor Carranza. Rabbit and fox hat and scarf, Yves Saint Laurent for Alixandre. . . . *Right:* Shimmer under control, contained on the eyes—Lancôme's Crushed Pearl La Craiette on inner eyelids and golden D'Or blushing powder swept on the outer eyelids. In hair, the look is similarly under control, the upkeep minimal: just a good cut that clears the shoulders. Hair, Ezel. Earrings, Tess Sholom for Tess Designs. The broadtail and fox coat, by Galanos Furs. Details, see last pages.

Jim Varriale

GALANOS BY NIGHT

At Galanos, a truly memorable collection—a collection that had onlookers nearly breathless with its all-out luxury, its sophistication . . . and the most body-conscious shapes, the incredible narrowness everywhere!

Arthur Elgort

Pivotal throughout, the news of gala evening dressing based on knitting—from Galanos, for the first time ever. In a strong year for sweaters, these knits come across as the ultimate in luxurious sweater dressing. *Opposite,* one of the "star" attractions—one of the narrowest!—his lean ankle-length dress, all in black wool/silk, sprinkled with stars. Dress, about $1590. Neiman-Marcus; I. Magnin. To order at Bergdorf Goodman; Nan Duskin; Saks-Jandel. . . . *Right,* more sweater dressing at its most provocative, and the season's new key shape—rounded at the shoulder, narrowed below: Galanos' soft grey angora pullover, with a floral silk jacquard print evening skirt, released at the hem in a fan of tiny pleating. (Fabric, Abraham) About $3790. Neiman-Marcus. To order at Bergdorf Goodman; Nan Duskin; Saks-Jandel; I. Magnin. These four pages, hair, Garren of Garren, NY; makeup, Lydia Snyder. Details, see last pages this issue.

GALANOS BY NIGHT

Arthur Elgort

More evening dressing from Galanos—more of the luxury of fabric, more of the elegant, body-conscious shapes. . . . *Opposite*, a violet silk jacquard evening blouse, wide-shouldered, draped, over an ultra-narrow, black silk crêpe marocain skirt. Sophisticated, luxurious, without being overdone. (Skirt fabric, Abraham; blouse fabric, Gandini.) About $3990. Martha; Amen Wardy, Newport Beach CA. To order at Saks-Jandel; I. Magnin. . . . And, *this page*, the allure of an extraordinary, white silk crêpe evening jacket, shimmered with jet, crystal jewels, and baroque pearls—the effect, dazzling! The skirt—very narrow, very close to the body, in a black shadow stripe. (Fabric by Abraham.) About $10,990. Martha, Palm Beach and Bal Harbour; Neiman-Marcus; Suite 101, Beverly Hills. To order at Saks Fifth Avenue; Nan Duskin; Saks-Jandel. Details, last pages.

Beauty Note: A charming difference in makeup—pale, soft color everywhere. Above, from Merle Norman, Moist Lip Color in Pink; eyes shaded with Florentine Plum, lined with Plum Trimline eye pencil. These fourteen pages: Hair, Louis Alonzo for Pipino-Buccheri; makeup, Richard Adams for Beauty Bookings.

RENATE VACKOVA

casual pleasures

Beginning now, a new season of warm-weather dressing. Beginning here with the news for the season's relaxed side —a look at clothes that work in any casual situation

a difference everywhere: the gentler turn to everything. A difference you see in coloring, in fabric, and in shape. On these fourteen pages, the best relaxed dressing—everything worn by Renate Vackova, a stunning young Czechoslavakian actress you'll be seeing in the movie *Amadeus*. . . . A strength of the season—always—wonderful cover-ups and bathing suits. One of the best "covers," *left,* OMO Norma Kamali's cool, cropped-short jumpsuit in white cotton knit, cinched at the waist, about $50. Bloomingdale's; J.M. Cook, Boston; Davison's, Atlanta; Marshall Field's; Bullock's; Nordstrom. . . . And *right,* her perfect bandeau bikini in white. Of Antron/Lycra, about $48. OMO Norma Kamali Boutique, NYC. This page photographed at the California house of architect Ron Goldman. Details, more stores, last pages.

Brigitte Lacombe

Brigitte Lacombe

casual pleasures

dresses that are nothing less than irresistible: the coloring, the body-skimming line, the bareness . . .

The sophisticated sundress, *opposite*, from Calvin Klein—lilac-blue linen, with a bare cross-strap back, buttons down one side. About $190. Jan. at Lord & Taylor; Rich's; Gidding-Jenny; Ruth Kishline's Country Clothes, Evansville IN; Sanger-Harris, Dallas TX; Amen Wardy, Newport Beach CA. . . .

And Kasper's bare, body-touching chemise, *above*, in palest green linen with side buttons all the way—revealing or not, depending. For J.L. Sport. About $150. Bloomingdale's; La Vogue, Richmond VA; Rich's; Parisian, Birmingham AL; Lillie Rubin-South & West; The Carriage Shop, Dallas. Both pages photographed at the home of Jane Nathanson, Beverly Hills realtor. Details, more stores, see last pages.

a new—softer—narrowness. . .in a new skirt dressing. It starts, *left,* with Zoran's cropped, deep-sleeved hooded sweatshirt in cotton velours (about $90). And his unique wrap skirt—tubular, all-of-a-piece, to hitch where you want— here, a "towel" sarong (about $112). Dec., Bergdorf Goodman; Zoran, Washington, DC; Linda Dresner; Jackson Graves, Minneapolis MN; I. Magnin; Holt Renfrew of Canada. Photographed in Beverly Hills at the house of Jane Nathanson. . . . A new elongated line, a new longer skirt, *right,* holding on the hip, softer at the hem, in ivory linen (about $250). And a cropped short, short-sleeved shirt-jacket (about $150). Donna Karan and Louis Dell'Olio for Anne Klein & Co. Late Nov. at Bloomingdale's; Filene's, Chestnut Hill, MA; Marshall Field's; Balliet's; The Broadway, Los Angeles; I. Magnin. Photographed at the Malibu house of Ron Goldman. Accessories, more stores, last pages.

Brigitte Lacombe

casual pleasures

Of all the differences now, nothing is more appealing than the new softness in pants dressing. At Ralph Lauren, *opposite,* in new-shape white linen trousers—much softer and fuller through the leg, but controlled enough through the hip to have real line (about $248). Worn here by Renate with his small, spare monogrammed navy cotton/Lycra body suit—the perfect contrast (about $68). Mid-November at Barney's; Polo/Ralph Lauren, Tampa FL; She at La Place, Beachwood OH; Dayton's; Polo/Ralph Lauren, Denver; Polo/Ralph Lauren, Honolulu. . . . More of the softness in pants, *near left*—a new pyjama dressing from Perry Ellis: soft cropped pants in blue and white menswear-striped silk, held by a drawstring at the waist, and the breeziest oversized shirt. Shirt, about $250. Pants, about $170. Bloomingale's; Hattie, Palm Beach FL and Scottsdale, AZ; Hudson's; Harzfelds; Balliet's; Neiman-Marcus. Details, more stores last pages. This page, photographed at the Malibu house of Ron Goldman.

Brigitte Lacombe

Unmistakenly relaxed—the easy, pyjama-like feeling of a jumpsuit. *Left,* Ralph Lauren's cool, crisp cropped jumpsuit in navy linen—cut with a slightly wider sleeve, slightly easier shorts. About $258. Mid-November at Lord & Taylor; Brittons, Columbia SC; The Ralph Lauren Shop, Oklahoma City. . . . Something charming happens to classic shapes when a little "twist" is added—Ralph Lauren's classic tank suit, *right,* now in a wonderful shade of white (of Lycra, about $36). And his man-tailored white cotton terry robe—generously scaled, luxurious, piped in navy grosgrain (about $350). Mid-November at Henri Bendel; Haberdashery, Mammoth Lakes CA; Polo/Ralph Lauren, Palo Alto CA; Polo/Ralph Lauren, Honolulu. Both pages, photographed at the Beverly Hills house of Jane Nathanson. Details, last pages.

casual pleasures

Brigitte Lacombe

Brigitte Lacombe

a new breed, *left*, of terrific beach—and beyond—covers: Saint Laurent's dark-color cotton knit leopard print V-neck pullover. Here, over a matching nylon/Lycra leopard bikini. Both, Yves Saint Laurent Beachwear. Top, about $75; bikini, about $40. Macy's, Herald Square; Woodward & Lothrop; Gidding-Jenny; Robinson's, Southern California; Macy's, San Francisco; Eaton's, Canada. . . . *Fragrance Note*: A good after-sun idea—combining fragrance with moisturizer. A racy way: Saint Laurent's Rive Gauche Perfumed Body Creme. . . . What makes this casual dressing so appealing, *above*, beyond the easy new shapes: the sophisticated approach to color/texture. Calvin Klein's key warm-weather top—squared, loose, deep-sleeved—in grey marquisette linen (about $110). With his walking shorts in beige handkerchief linen (about $130). December at Bloomingdale's; Kaufmann's; Saks-Jandel; Marshall Field's; Neiman-Marcus; I. Magnin. Photographed at the home of Jane Nathanson. Details, more stores, last pages.

casual pleasures

Obvious warm-weather pleasures, *left:* the wonderful sun-shading straw hat; the sheer makeup in soft, sun-lit colors.
Beauty Note:
The makeup here from Prescriptives: a base of Moisture Protective Makeup 2 in Golden Sand; Jonquil cheek color; eyes "smudged" with Graphite shadow, lined in Ebony,Chrome Yellow highlights; and Morning Light Sport Lipstick. Hat, David. . . .
A beguiling look, *right,* when you want to be a little more "dressed": Zandra Rhodes's sheer confection of hand-printed silk chiffon in delicate colors ornamented with beads and shimmery touches of bronze leather—the waist wrap, straps,neck band. About $2995. Martha; Neiman-Marcus; Sakowitz; Wilkes Bashford, San Francisco. To order at Hattie, Birmingham MI and Scottsdale AZ; Linda Dresner. Photographed at the home of Jane Nathanson. Details, more stores, next to last pages.

Brigitte Lacombe

David Bowie and

Sex signals for the '80s—and beyond

the end of gender

Helmut Newton

...playing

Sleek, flamboyant, satin-haired David Bowie is one of the few rock stars who've made the electrifying transition to the screen and, in the process, coolly jumbled all our safe ideas about gender. One moment he is delicate, vulnerable...the next, harsh, powerful. Always, Bowie is a startling performer—he's giving androgyny a good name

BY ANNE RICE

Whirling on the very edge of the culture, the great rock singers of our time personify our laments, our fears, and our dreams. They are the fantasy figures of the romantic artistic vision, set free to evolve on record and in live performance exactly as they please.

In a technological society obsessed with the redefinition of masculine/feminine, they shatter conventional notions of sexual charisma—male singers plastered with lipstick and rouge as they gyrate like bellydancers, female singers packed into metal and leather armor as they abandon the natural soprano for the guttural chest voice.

Looking at this stunning confluence of creativity and power, one can't help but wonder why so few of these rock stars have made electrifying transitions to the screen. Experts tell us that record audiences and movie audiences are almost exactly the same: young people to whom change isn't so much frightening as essential, the most willingly experimental class of consumers who transmit the major changes in costume, style, and ideas. One senses a loss of energy somewhere, a connection misunderstood.

One magnificent exception, however, is Glitter Rock star David Bowie, who rose to fame in the 'seventies with his flamboyant concert performances and freakish theatrical personae—Ziggy Stardust, the Thin White Duke.

Bowie, who has always promised the end of gender in his elegant and feline guises, not only is fascinating as an actor but amplifies in his films the lithe androgynous beauty underlying his ever powerful rock-singer appeal.

As the sublimely gentle extra-terrestrial in Nicolas Roeg's *The Man Who Fell to Earth* (1976), Bowie gave fragility and passivity a new integrity. And as the decaying vampire, John Blaycock, in Tony Scott's *The Hunger,* he gave the picture—almost entirely through the exquisitely modulated delivery of his lines—its only real hint of tragic depth. These films, coming seven years apart, are amazingly similar in the way they use Bowie's aura of vulnerability: he is a wounded and doomed monster in both.

And now, in his latest picture, Nagisa Oshima's *Merry Christmas, Mr. Lawrence,* Bowie plays Major Staffer Jack Celliers, a British prisoner in a Japanese war camp, the victim of overwhelming forces once again. But in this picture he is also the hero, with an irrepressible vigor alien to the unearthly stranger and the languishing vampire he played before.

Something new is happening with Bowie, and it bears examination.

Each of these three films was made by a different creative team—writer, director, producer. Yet it is impossible not to see *Merry Christmas, Mr. Lawrence* as deliberately playing with the sexual ambiguity that surrounds Bowie in his earlier roles. How can one escape noticing, for example, that in both *The Man Who Fell to Earth* and *The Hunger,* Bowie is so physically weak at one point that he has to be carried by the female lead. (Candy Clark, his marvelously mundane girl friend, carries him down a hotel hallway in the former film, and Catherine Deneuve, his seemingly immortal vampire lover, lugs Bowie all the way to the attic of her Manhattan townhouse in the latter.) Yet in *Merry Christmas, Mr. Lawrence,* it is Bowie who does the carrying—of the badly beaten British officer (played by Tom Conti) in the very same manner that Bowie himself was carried.

And how can we not observe that in *The Man Who Fell to Earth,* Bowie, the impotent alien, fails to bring water back to his dying planet. But in *Merry Christmas, Mr. Lawrence,* he is the one who brings nourishment to the hungry English prisoners to whom the Japanese have denied food.

In *The Man Who Fell to Earth,* Bowie horrifies Candy Clark when he reveals his reptilian appearance to her. She climbs out of the bed and runs. And in *The Hunger,* when the immortal Catherine Deneuve kisses the decrepit and decaying Bowie who has aged three hundred years in one day, it is a moment of true horror because we know the revulsion she feels. But in *Merry Christmas, Mr. Lawrence,* Bowie never ceases to be, even in martyrdom, the unquestioned object of the Japanese camp commander's fascination and desire.

The most amazing thing about his new film is that through all these inversions and reversals, Bowie as the courageous British soldier never loses his androgynous allure. Even battered and soiled, he is a golden blaze of lissome gesture, seraphic facial expression, satin hair. No matter what the action demands of him, there is an entrancing rhythm to his movements. And in bringing food to the starved British prisoners, he also gathers basketfuls of red flowers, which he defiantly munches on before the Japanese guards. In the film's vivid flashbacks, he is intimately connected to his younger brother, seen twice in a garden of breathtaking beauty, who sings in an almost magical male soprano, the true pre-gender voice.

And finally it is through the sexually charged gesture of kissing the Japanese captain (Ryuichi Sakamoto) before the whole camp that Bowie manages to draw the man's anger away from the British commander who is about to be killed.

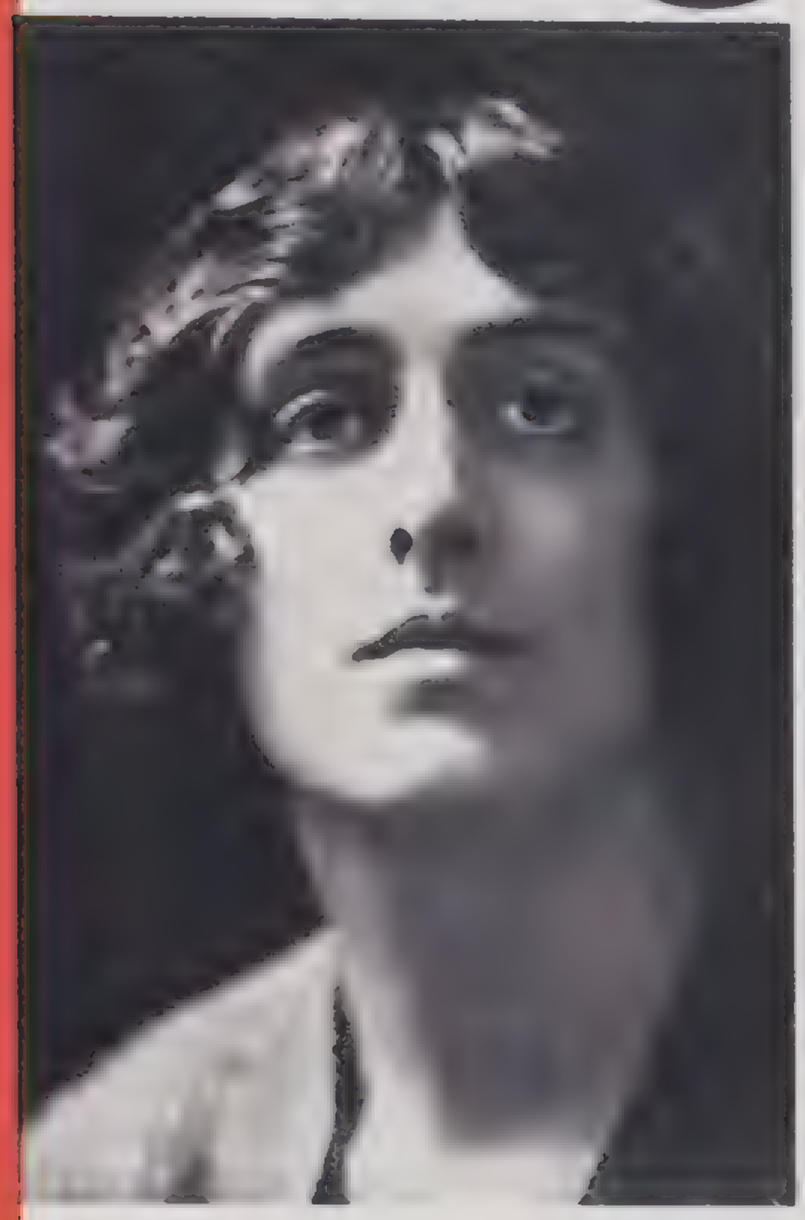
In sum, Bowie, in this film, is the savior and the hero he wasn't in the others, but it's a hero of his own unique design. He redefines his androgyny rather than renouncing it for the simpler, more brittle masculinity a less confident actor might have brought to the role. Or maybe Bowie is simply expanding on what he has been doing with androgyny all along.

We never doubt the goodness of Newton, the alien, in *The Man Who Fell to Earth,* or that he possesses his own brand of enormous strength. His fragility and generosity of spirit have nothing to do with the sophisticated renunciation of gender that we may associate with some rock singers or with the reckless, sneering (and extremely talented) he/she star of the recent film *Liquid Sky,* who, at one point in the film, looks right at the camera and tells us she is as androgynous as David Bowie. Newton's helplessness isn't the impotence of the transvestite or transsexual whose defiance of gender may be his or her only creative act. Rather it is a harkening back to the pre-adolescent androgyny we have all known, a wise *(Continued on page 498)*

Anne Rice's *first book was "Interview with the Vampire." She is now working on a sequel that is scheduled for next year.*

with gender

BY QUENTIN BELL



Vita Sackville-West—an exotic, aristocratic wild woman...she created prosaic books, poetic gardens, and unabashedly loved women—one of whom, Virginia Woolf, immortalized her in Orlando, a witty, fantastical tale of sex shifts. Here, critic Quentin Bell, Woolf's nephew, on the Vita he once knew—and on the one revealed in Victoria Glendinning's just-published biography, Vita (Knopf)

But it's not my Vita, not Vita as I knew her.

An absurd criticism coming from one who knew her so little, but perhaps worth noting in that it tells us something about her. Victoria Sackville-West was one of those people who can create so strong an impression on even the most distant beholders that they are left with and continue to believe in a persona which casually, absentmindedly has been offered them. But of course the real Vita eludes us all. The reader of Victoria Glendinning's admirably written biography will know far more about Vita now that she is dead than I ever could while she was alive; the "ultimate reality" is something that no sensible person would claim to offer, but there is no doubt that Ms. Glendinning goes quite a long way in that direction.

She must have had an extremely difficult task. There is too much evidence: it must have been very hard to condense, to shape, to make into a coherent although still perplexing whole. Vita belonged to and was passionately attached to an ancient house. Knole, the building itself which John Evelyn described in 1673 as "a greate old-fashion'd house" had already been in the hands of the Sackvilles, when Evelyn saw it, for a very long time. Vita's ancestors had played a notable part of the making of English polity and English literature and, although her father was a rather dull and slightly disreputable old gentleman, she herself was deeply romantic about her ancestry—all the more so in that it had been enlivened by an influx of wild and scandalous Spanish-gypsy blood in the nineteenth century.

All this has been described by able hands, Vita's amongst them; so too her spoilt luxurious childhood and her strange but supremely fortunate marriage to Harold Nicolson (another aristocrat), which marriage was curiously symmetrical in that both husband and wife had discovered before marriage that their most intense feelings were based upon passions for members of their own sex. This symmetry did not prevent some shattering and highly dramatic tangles and angularities, most of which have been very fully described.

Having faced these almost too abundantly documented episodes, the biographer comes to that period in the 'twenties when Vita had established herself as a popular novelist and a poet. Here the wealth of evidence becomes almost intolerable, for it was at this time that Vita encountered Virginia Woolf and fell in love with her. Towering above all the numerous accounts of that adventure we have *Orlando, a biography,* which Virginia started almost as a joke but which developed into a novel or, perhaps, into a fantasy. The chief character, Orlando, is a young nobleman born in the middle of the sixteenth century who, about a hundred years later, becomes a woman, marries early in the nineteenth century, and is still a very youthful middle-aged woman when the book ends in the year 1928. This anarchic plot does not prevent the book from being a very close portrait of Vita and of Knole. Vita was always grateful for being thus united and identified with her family home and for being thus preserved in the pages of what she felt to be a masterpiece.

Having seen her enshrined in so baroque a literary edifice, it might seem that there was nothing more to say about Vita. But of course there was. She lived on and she lived adventurously, she made of Sissinghurst Castle a kind of successor to Knole, she became famous as a broadcaster, as an authority on gardening and on less innocent occupations, and still the literary evidence of these later years is prodigious. But I feel that during those years, which one may perhaps call the years of *Orlando*, when she still had so much beauty, had been crowned by the affection of a fellow writer and was producing her own most applauded works, Vita reached a time of apotheosis. It was also a time when I saw a little of her.

Nowadays, when I speak of her beauty, I find that eyebrows are raised and doubts expressed by my juniors. They have only pictures and photographs to guide them. I wonder whether somewhere there are not a few yards of film which would help them to understand my youthful admiration, for it was when she moved that others also were moved. Her husband, when he was *en poste* in Teheran and Vita was with him (which was not as often as he could have wished), wrote to my father describing Vita's beauty and found that he could not do better than quote the words of Virgil: *Vera incessu patuit dea*—which, I take it, means more or less "when she walks one sees in her a true goddess." This was certainly my impression. And though there was a certain clumsiness about her, it seemed in some miraculous way to be a graceful clumsiness; a poet might have said that she resembled some stony Venus of antiquity brought wonderfully to life but still with a trace of the marble in her incomparable limbs. I do not *(Continued on page 502)*

In addition to his works on Virginia Woolf and Bloomsbury, **Quentin Bell** *has written a great deal on Victorian painting, and is a practicing potter and sculptor. His most recent book, on the Pre-Raphaelites, is titled "A New and Noble School."*

Garry Trudeau, Elizabeth Swados, Jacques Levy animate Broadway.

People Are Talking About...

DOONESBURY

Sure, Doonesbury's intelligent satire won it a Pulitzer. But the reason people read the strip every day was that they actually liked (like friends) the newsprint-and-ink characters who surfaced between the Nixon, Carter, and Reagan jokes. (And Ford jokes, natch'.) Last January, it looked as if cartoonist Garry Trudeau's pens had run dry, but this month on Broadway he resuscitates his creations, giving them flesh, voice, and song in Doonesbury, a New Musical. Trudeau wrote the book and lyrics (picking up with Mike, Zonker, Joanie, Duke et al., where last he left them), Elizabeth Swados composed the tunes, and direction is by Jacques Levy. While the creative troika was reluctant to reveal plot details, we learned two things: Joanie has a (gasp!) b—y, and the cast of perpetual students, enrolled since 1970, finally (good Lord!) gr-d—s.

If any music has been overexposed, any opera saddled with clichéd productions, it's *Carmen.* All that Spanish bombast, those tunes as familiar as advertising jingles, those volatile characters—it's hard to imagine this gypsy hussy, as customarily played by some lumbering middle-aged mezzo with a rose between her teeth, ever moving an audience to tears, much less Don José to murder. But never mind. For years, audiences have put up with incredibility on stage for the sake of Bizet's glorious score.

CARMEN—

the vamp revamped

By making the music and the drama indivisible, Peter Brook, in his production of *Carmen,* calls opera as we have known it into question. His *Carmen* is in a category all its own; one might label it Real Opera or simply Good Opera. It is something that, until Brook brought it into being, existed only in theory—a play in which the actors are compelled by the force of their emotions to sing their lines.

On a Monday afternoon in mid-winter, in the practically unfurnished apartment where he lives just off the Place de la Bastille in Paris, Brook answers the door in his stocking feet. He is short, slightly rotund, with white hair, startlingly blue eyes, and a reserve that seems not so much English as cautious. Though he sits very still, he gives the impression of enormous energy as he discusses the logic behind his *Carmen,* which opens in New York this month. "What we wanted was to do an opera that makes sense. Marius Constant, the conductor, wanted the singers to act well, and I wanted them to sing well. We had to ask ourselves whether or not the conditions that normally apply in opera make what we wanted to do possible, and the answer was no."

In the late 'forties and 'fifties, Brook directed several productions at London's Covent Garden and the Metropolitan Opera in New York City, then apparently despaired

(Continued on page 498)

Peter Brook

KENNEDYS

Twenty years after J.F.K., an ambitious new miniseries stirs passionate memories, raises unsettling questions

BY GLORIA EMERSON

Even in Europe five years after the assassination, when the name Dallas meant only his murder and nothing else, people seemed hungry for the ghostliest reminder of him. So the sight of the older sister of John F. Kennedy, Eunice, married to the U.S. Ambassador to France, Sargent Shriver, had a startling effect, making even the French behave in a peculiar way. Once when the Ambassador and Mrs. Shriver were traveling in the provinces, they attended a recital in an old theater and she was the reason so many people came. For a little while that night an American woman in a black velvet dress was everything; the bones in her thin, sharp face and that immense smile became in the soft light of the theater his face and his smile. No one looked as much like him then as she did. When the curtain rose, and the performance started, the dark brought no relief, and could not distract us.

My own small, private, memories of John F. Kennedy are rubbed smooth and polished now, like very old stones wedged into the thickest zone of the heart. He was a young Congressman from Massachusetts when I, the girl of a Harvard friend, met him. Once, in the Kennedy house in Palm Beach, when he was sitting by the pool, a thin and perfect man who took little notice of his own splendor, we spoke of the French fighting in Vietnam. They were not going to win, he said, no one could save them. Then a leap to a question for me: "Don't you think Jackie looks French?" he asked. But I had not been to France, or anywhere else, and said no. It made him frown. He liked answers, arguments, analysis, jokes, operatic rebuttals, deadpan wit but not a "no."

The fact is that he thought his wife, with her haunting, exciting face, to be beautiful although he was not about to say it in those words, and was proud of the Bouviers' French blood. Years later, in 1961, when anti-Americanism in France was profound, President and Mrs. Kennedy came to Paris. I, too, waited in the streets to see them pass, the crowd around me shouting her name: Jah-qui, Jah-qui. That day there was elation moving the air; we lurched with joy. I was still living in Paris when he was murdered in Dallas, the twenty-second of November, 1963, working late in an office when a man rushed up, thinking it his duty to tell an American what had happened. He spoke with such agitation, his face so deranged, it took some time to make out what he *(Continued on page 499)*

Martin Sheen as President Kennedy and John Shea as Robert F. Kennedy, evoking an optimistic era when youth, vigor and vision illuminated the Oval Office.

WOMEN AT WAR

In the middle of the unspeakable cruelty that is revolution in Central America, women from the U.S. are risking their lives to bring the truth back home. They have the courage to be our witnesses, and the heroism to persevere in a place where terror is a staple of everyday life

Opposite page, top: Corpses found in downtown San Salvador; the coffee can held contributions for families of the dead. Bottom: Bus passengers being searched at army checkpoint. Above: Funeral procession in El Triunfo

nerve

BY LESLIE BENNETTS

War zones are where journalists make their reputations. In Central America, the top newsfinders are women who dodge death squads and flying shrapnel, steel themselves to uncover the facts in an agonizing climate of violence

The shocking, alarmingly close-up views of El Salvador here and on the previous two pages are by Susan Meiselas, who's been photographing there since 1979. Several of the images are in "El Salvador: Work of Thirty Photographers" (Writers and Readers), which Meiselas co-edited. Above: the "Mano Blanco" (white hand)—signature of the death squads—on the door of a murdered Salvadoran, 1979.

Susan Meiselas, a photographer who has earned widespread acclaim for her work in Central America, was driving down a road in El Salvador with two colleagues when their car hit a land mine. The driver was killed; Meiselas, who was sitting next to him in the passenger seat, received shrapnel in the head but survived.

Anne Nelson, a journalist who has spent much of the last three years in Central America, was so busy working during her first trip to El Salvador that she didn't have time to brood about the dead bodies sprawled in the streets of the capital every morning or the door-to-door machine-gun fire that kept her awake at night wondering if she would be the next to be executed. But after she came back to the States, she said, "I felt desperate and shaken. I couldn't sleep. I kept flashing on all the bodies I had seen."

However, instead of going off somewhere peaceful for a long vacation, her response—like that of Meiselas, who plunged back into her work as soon as she was physically able—was to return to Central America.

When most people think about war correspondents, they picture a hard-boiled guy in a beat-up trenchcoat who smokes too many unfiltered cigarettes, drinks too much whiskey, and is too busy dodging bullets to worry about the wife he left behind. The life of the foreign correspondent in a Third World war zone is often one of great risk, few amenities, and constant deadline pressures exacerbated by the endless logistical problems of working in a country where even getting a telephone dial tone may take half an hour. And although covering a war is traditionally the way ambitious young journalists have made their reputations, it is a difficult assignment that holds little appeal for many men. Until recently, it was not even a possibility for most women. But as the political and military situation in Central America has heated up, more and more women have been making their way to El Salvador, Nicaragua, and surrounding countries to cover the kinds of stories that used to be considered a male preserve. They include reporters, photographers, television and radio correspondents and producers, and their numbers are growing.

The few women who managed to make names for themselves in earlier wars marvel at the generation of intrepid women who have succeeded them. "When I went to Vietnam, there was just a handful of women, and hardly even that," said Frances FitzGerald, who won a Pulitzer Prize for her book on Vietnam, *Fire in the Lake*. "There got to be more women as time went on; but, even at the end, there were nowhere near the number, proportionally, that there are in Central America. In Vietnam, if you were a woman, the Army assumed you were part of a rock band or that you were just there for thrills and men. They simply didn't respect you."

In Central America, however, female correspondents are earning the highest accolades from their colleagues for their professionalism and the quality of their work. "When you think about the outstanding reporters who have been down there, the women are the ones who come to mind," said Raymond Bonner, who covered Central America for *The New York Times* and is now writing a book on El Salvador.

The opportunities have opened up dramatically over a short span of time. "When I first went to Nicaragua in 1977, I was the only staff female from any of the networks," said Ellen McKeefe, who was then a field producer for NBC-TV and is now the foreign producer for the weekend nightly news. "It was men all the way around. But the attitude about sending women down there has changed drastically since then. We've got women all over the place. They've realized we can be in there with the best of them."

Women cite a variety of reasons why more of them are being sent to cover wars, revolutions, and coups in areas that used to be thought no place for a lady. Many major media establishments have had to contend with sex-discrimination suits, and pressures to hire and promote women have prompted some executives to make personnel moves they would not have considered a decade ago. "I think the main reason *The Washington Post* wanted to send me was that they were under a sex-discrimination complaint filed with the Equal Employment Opportunity Commission," said Joanne Omang, the paper's correspondent in South America in 1975. "They were looking to send a woman, and they chose me."

Many women also note that the region was generally considered a low-priority post until the Reagan administration declared Central America an important test of U.S. policy. "One of the reasons for the prevalence of women in Central and South America was that nobody cared about it," commented Omang, who is for-

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Leslie Bennetts *is a reporter on the staff of The New York Times.*

Susan Meiselas/MAGNUM

under fire

ty. "Nobody wanted to go there, so you might as well send women. So when the area got to be important, the people who knew the most about it were women. They had become the experts."

Personal ambitions can be a powerful motivation to accept such an assignment despite its drawbacks. "Everyone down here is very competitive and very ambitious," reported Lydia Chavez, who covers El Salvador for *The New York Times.* "I think most of the men and women are here because it's a very good story and it's going to be good for their careers."

Several women have already been catapulted into more important jobs by their performance in the region. At thirty-four, Karen De Young, who, like Omang, has also covered Central and South America for *The Washington Post,* is now foreign editor of the paper.

"If you get a good war to cover, it gets you on the front page and you get a lot of attention," she said. "There's no question it advanced my career." One woman, Shirley Christian of *The Miami Herald,* has already won a Pulitzer Prize for her dispatches from Central America.

Although some correspondents headed for Central America because their editors asked them to go, others—including several of the most respected—went of their own accord, unsupported by the power or prestige of any major media organization. An overriding reason was the siren call familiar to any journalist. "I went to Central America because it was the biggest story in the hemisphere," said Julia Preston, a thirty-two-year-old free-lancer who is regarded by her peers as one of the hardest-working and most competent reporters in the region. "It was a very compelling situation in an area I knew and where I could claim to have some expertise. It was a way for me to meet some of my own goals. I want to learn to be as good a journalist as I can be, but I don't think of myself as an exceptionally brave or courageous person at all."

Some women correspondents believed they had a contribution to make. "Once I went to Central America, I just dropped everything else," said Anne Nelson, a twenty-eight-year-old writer and photographer who free-lances for various newspapers and magazines and is currently working as an associate television producer for the Canadian Broadcasting Corporation. "It was such an enormous story, and it was being so much neglected in the United States at that point. There were weeks and weeks when I was the only reporter from the United States in El Salvador for more than a couple days at a time. I had a sense of responsibility."

Once into the story, some have a difficult time disentangling themselves. "I've tried to spend periods away, but it's really hard for me not to be there," said Meiselas, who is thirty-five. "I hate reading about it from a distance. If you really pay attention to what's going on, you need to be there all the time. Lots of people pass through and move on, but there's also a reason to stay and have a sense of the continuity. It's a question of responsibility to history and to the people making history. If in any way my work clarifies that or communicates something very basic about the people making change happen, that's what it seems to me to be about."

"I decided to go for the sake of adventure," said Omang. "Before I went, I talked to people about what the life would be like. They told me it would be very difficult, that there would be lots of hassle, that it would be lonely, and that it would be extremely hard work, roughly twenty-four hours a day, seven days a week—all of which was true. But they also said the adventure would be terrific. There are moments of sheer misery and moments of sheer joy and exhilaration. You learn so much. It's a very full existence."

Running roadblocks and hiking dozens of hot, arduous miles through the bush with guerrilla troops isn't everyone's idea of fun; and almost all Central American correspondents have found that danger can explode around them as suddenly as a tropical storm. Caution and experience can offer some protection, but pure luck also plays a part. "Rightly or wrongly, you feel as if you have this mantle of security—as an American, as a reporter, as a woman—that the people around you don't have," said Laurie Becklund, who has covered El Salvador for the *Los Angeles Times.* "It's obvious that the people in the most danger are the Salvadorans. You feel as though you're special, but there comes a watershed when you realize where that evaporates."

For her, the illusion of security evaporated the day she and another journalist went to cover a huge demonstration. They were following the march when the other reporter suggested they make a detour rather than continue with the marchers through a passage where the buildings squeezed close together.

Just as they went around to another corner, a truckful of police careened into the crowd and opened fire with machine guns.

Most of the women correspondents have been caught in mortar or machine-gun fire and have grieved over the deaths of friends. They speak of learning which risks to take and which to avoid. There is a tacit understanding that you don't venture out into the countryside alone; even among arch competitors, the buddy system prevails and journalists travel in teams. "There's a security about being with others when you're passing through a no-man's land," said Meiselas. "I would never drive around the country alone in El Salvador. Whether it's the army or the right-wing death squads, if they feel like eliminating someone, they just do."

Many war correspondents speak of living on an intense adrenaline high, and surviving an attack can heighten that feeling. "Churchill said that there's nothing so exhilarating as being shot at without result, and there's something to that," Omang remarked.

But as they cultivate their tolerance for unspeakable events in order to continue to function, some women worry about the long-term effect of such experiences. "When you see a lot of people die and look at a lot of bodies, the variety of feelings and emotions you have is virtually beyond words," explained Omang. "It creates a camaraderie among those who watch that is probably not healthy. Your life becomes a series of gory scenes; to maintain your sanity, you tend to treat this behavior as normal. That in turn can lead to behavior that is pretty sick. We used to sit around over dinner and argue about how old the bodies we had seen that day in a particular dump were, judging by their condition of decay."

Those who have themselves survived injury sometimes learn that the emotional damage lasts longer than wounds of the flesh. When she met up with the land mine, Meiselas *(Continued on page 502)*

Portrait of defiance: Lee Krasner faced major obstacles in her career—she was dismissed by her Abstract Expressionist peers as a woman artist, diverted from her work by the complications of handling Jackson Pollock's estate. Her paintings and collages are psychic battlefields, thrusting the flattened planes of cubism against the sweeping curves and staccato splotches of Abstract Expressionism, as in "Crisis Moment," 1980 (left, courtesy Robert Miller Gallery, NYC). A major traveling exhibition of her work opens this month in Houston.

KRASNER'S TRIUMPH

BY AMEI WALLACH

Tough, obstinate, and independent, Lee Krasner still fights to keep her artistic identity

Lee Krasner at home in August 1956, only weeks after Pollock's death.

It wasn't too many years ago that Lee Krasner hunched in a crimson velvet chair in her Manhattan apartment and railed:

"Do you realize that to date no goddamned museum in New York City, where I have been born and bred and am part of the history—where I *fought the battle*—no museum has given me a retrospective. When I think of it, I go into a rage!"

On October 27, the day of her seventy-fifth birthday, the Museum of Fine Arts, Houston, opened *Lee Krasner: A Retrospective.* The exhibition of more than one hundred and fifty paintings, drawings, collages, and mosaics, which was organized by Barbara Rose, then travels to the San Francisco Museum of Modern Art, the Museum of Modern Art in New York City, and the Pompidou Art Centre in Paris. "All I can say," says Krasner, "is hallelujah!"

Most of the other artists of her stature and her generation—the generation that fought the battle to transform painting into the direct dialogue between artist and canvas known as Abstract Expressionism—had their first retrospective shows some quarter century ago. By then, the movement they spawned had transformed New York City from a backwater of modernism into its capital. But in a generation that mythologized its men as swashbuckling heroes of the unconscious, Lee Krasner was a woman. In a world so Byzantine that Nelson Rockefeller was once moved to say, "I learned about politics at the Museum of Modern Art," Lee Krasner made enemies in high places. She is tough, tactless, obstinate, and independent, and most of all she is Jackson Pollock's widow. And that, as she is fond of saying, "is a mouthful."

As Jackson Pollock's wife, Lee Krasner sublimated her own burgeoning career, showing her painting only sporadically and then to lackadaisical response. As his widow, she told people exactly what she thought and released his pictures so sluggishly that the critic Harold

Hans Namuth

A probing paw and feline curves enliven "Cat Image," 1957.

Rosenberg, among others, credited her "with having almost single-handedly forced up prices for contemporary American abstract art." There were, Krasner is certain, "a lot of vendettas against Mrs. Pollock, the widow, that had to be paid back to Lee Krasner, the artist."

But what Lee Krasner, the artist, never did was stop painting. This exhibition promises not only to put her in context with her contemporaries—and Lee Krasner can more than hold her own—but it should decisively demonstrate her standing as an unorthodox colorist and an intelligent and discerning painter of extraordinary range and forcefulness. If Pollock is the lyric poet of the unconscious, Krasner is Wagnerian in her *Sturm und Drang.* The Houston show is bound to have the cumulative effect of an act of nature.

Lee Krasner herself tends to be rather larger than life. There is, for instance, the way she looks—nose, mouth, and chin all exaggerated. This aggregate of features made for a certain dramatic allure when as a young woman she painted the defiant face that confronted her in a mirror. Now the face goes with her carrying voice, and the aggrievedness that she thrives upon. ("I can't give it up," she says with as much humor as self-knowledge. "I enjoy it too much. You have to get a little kick out of something.")

She makes not the least attempt to camouflage either her pain or her blemishes; she has the rare gift of being personal. Krasner is who she is, nakedly; take it or leave it. She was that way as a Jewish child growing up in Brooklyn, when at the Christmas carol-sing she "refused to say, 'Jesus Christ is my Lord,' because Jesus Christ is not my Lord." She was that way in the years when, in the face of Pollock's ability to paint freely and from himself, she had to struggle ferociously against her own discipline and training to paint anything acceptable at all. In the middle of that difficult time, she once permitted Pollock's mentor, Thomas Hart Benton, to see *(Continued on page 501)*

Courtesy Robert Miller Gallery, New York City

If giving just one dinner party has ever had you in a tizzy, imagine the work and organization that goes into giving a hundred dinner parties and all on one night. This is the terrifying goal that The Friends of The New York Public Library have set themselves for December 6. What is more, with a little help from their friends, notably advisors Craig Claiborne of *The New York Times,* Sean Driscoll of Glorious Food (a glorious New York City caterer), and Raymond Sokolov, author, editor, and gastronome extraordinaire, and the cochairmen, Mrs. Lawrence A. Fleischman and Mrs. Howard Sloan, they are going to pull it off.

An unprecedented combination of distinguished New Yorkers and food professionals are opening their homes, clubs, and places of business for groups ranging from seven at "In Celebration of Colette—A Dinner for Sybarites," in the charming apartment of Gael Greene, food editor and writer at *New York,* to one hundred at "A Christmas Dinner Dance at the Knickerbocker Club," given by Mr. and Mrs. Ahmet Ertegün, Mr. and Mrs. William Rayner, and Mr. and Mrs. Samuel P. Reed, all too well known as decorators, social figures, and international hostesses to need titles.

All the parties are formal, most black tie but some white tie (appropriately: "Dinner with Edward VII" given by Mr. and Mrs. Daniel Rose, notable collectors and sponsors of culture). Some call for "Victorian Attire" ("A Winter Garden Party—Cocktails at the Victorian Conservatory" given by Mr. and Mrs. Richardson Scurry, Jr.); and one, "Homage à Rousseau," given by Mr. and Mrs. Michael Batterberry and Mr. and Mrs. Peter Meltzer—formerly, they all worked together to create *Wine & Food*—asks guests to don "Bohemian Black Tie" for a re-creation of Picasso's Montmartre Banquet Rousseau of 1908. A 1906 Château Margaux wine will be served.

Although so many people are involved in giving the parties that there is some question *(Continued on page 448)*

BY BARBARA KAFKA

THE

ON ONE GLORIOUS EVENING NEXT MONTH, ONE HUNDRED DISTINGUISHED NEW YORKERS ARE HOSTING THE SEASON'S MOST GLAMOROUS EVENT, ONE HUNDRED SPLENDIDLY INDIVIDUAL PARTIES—FROM AN INTIMATE DINNER FOR SYBARITES TO AN ELABORATE WINTER GARDEN COCKTAIL PARTY—IN THE GREAT AMERICAN TRADITION OF ENTERTAINING LAVISHLY, GENEROUSLY, WITH WIT AND CHARM, FOR A GREAT CAUSE.

Parties—what makes them great...the food, the flowers, the talk....top hosts and hostesses serve up their secrets

Hannah Pakula, left, piroshki in hand, before the Russian country dinner she and her husband, film director Alan Pakula, are giving in their New York apartment for the Library benefit.

What makes a good party?

What really matters is getting the best mix of people—people who enjoy being together. You can have the most superb food and wine, the most beautiful flowers and, if the mix of people isn't right, still have the flattest evening. Sometimes the most slapdash evenings, put together at the last moment with good friends, are the most fun.

Do you enjoy your own parties?

I wouldn't entertain as often as I do if I didn't. (The worst thing for guests is a nervous hostess.) I even love all the preparations for a party: deciding on the menu, fixing the flowers, cooking.

Of course, while I'm working on the book [a biography of Queen Marie of Rumania, "The Last Romantic," to be published by Simon and Schuster next spring], the elements of entertaining have to be scheduled in between bouts at the typewriter. I enjoy combining the description of a ball at the Winter Palace in 1910 with chopping the beets and cabbage for a Russian peasant borscht in 1983.

So you never use caterers?

Not yet, but I promised Alan I'd start one of these days. Sometimes I do Chinese take-out: put a lot of different dishes on the dining table in the center of the room and make it a buffet.

What kind of things do you cook?

Foods that can be made two or three days before the party and that just improve with time. My favorite menu is Russian: I make my borscht (from "The New York Times Cookbook") several days ahead, and we have that

Russian shawl, The Design Laboratory, F.I.T.; red table cloths, B. Altman & Co.; Persian shawl, Cherchez; Hungarian scarves, Paprikas Weiss; Persian scarves, Pierre Deux

with piroshki. Then maybe veal pojarski or a simple boiled beef because the borscht is so filling, and, for dessert, a great apple or plum tart that a Russian friend in California taught me.

If it's just a small group for dinner, I might serve a pot au feu and dish it out myself.

What kind of flower arrangements do you do?

I buy my flowers at the South-flower Market, where they let you pick out single flowers. I use lots of little glass vials as holders and fill them with flowers singly or in twos and threes. I cut the stems at different heights to create different levels, and I move the vases around until I get the shape in the arrangement that I want.

Where you don't put the flowers is as important to the composition as where you do put them; it's like painting with flowers. And on round tables, you have to think about what each guest sees from where they sit. Then I put some tall tapers in with the flowers. I learned how to do flowers from my mother. She's marvelous, but her arrangements are a lot more formal than mine.

Does your husband help with parties?

He chooses the lighting (he has a director's eye), and he does the fine tuning for the seating arrangements after I rough out the initial plan. When we entertain in the country, he washes the dishes with me at two or three in the morning.

Has your entertaining changed at all over the years?

It's getting more and more informal. Instead of seating people at one long dinner table, I now divide them up in smaller groups at round tables—they're best for dinner conversation.

Do you mind if there's an extra man or woman at the table?

No. I'm not pairing them up for life, I'm just giving them dinner.

What time do you invite people for and how long is your cocktail hour?

I tell people that dinner is at nine, and cocktails start at eight. That way, those who want a longer cocktail hour can come earlier. those who don't can come closer to dinner.

(More interviews, see page 306.)

Mrs. Andrew Heiskell's New York dining room, *left,* has a classic, formal look: English silver candelabrum, nineteenth-century scrolled crystal decanters, with heavy brass stoppers, Tiffany wine goblets on a sumptuous lace cloth.

Lighter food... more flowers... less time for cocktails...more informality

For the dinner dance cohosted by Henri Bendel president Geraldine Stutz and Eli and Abbie Zabar of specialty food boutique E.A.T., a blend of the sleekly modern—Champagne flutes, *right and below,* from Bendel's Lee Bailey, Inc.—and the sentimental glass plates etched with flowers that belonged to Ms. Stutz's grandmother. Desserts: raspberries wallowing in *crème fraîche,* and a sublime chocolate truffle log.

(Continued) where the guests will come from, the variety of parties being given is truly staggering. Some hosts, like Mr. and Mrs. George Lang—he, a famous restaurant consultant, and she, a food writer—have been inspired by the literary associations a library normally brings to mind. They are giving a Dickensian gala with an American twist, as if Dickens had not had the worst possible American meal when he came to this country but instead had been fed foods from period cookbooks like those in the Langs' collections.

Some, like Geraldine Stutz, head of Henri Bendel, are giving parties that reflect their working lives. Hers will be at the store, and the food will be prepared by Eli Zabar's E.A.T. which also has a shop at the store. Instead of being decked with the Langs' collection of Victoriana or with the Heiskell's classic collection of nineteenth-century crystal decanters, eighteenth-century English china, Ms. Stutz's party will have the contemporary clarity of the designs of Lee Bailey that are such a hallmark of the store.

The range of entertainments is prodigious not only in size, formality, and period; it also ranges widely in culinary style from the Heiskells' Swedish dinner aided by caterer Charlotte Bonnier to Arthur Gold and Robert Fizdale's Moroccan dinner, to the Fondaras' "Haute Cuisine Française on Fifth Avenue." There seems to be no period or style in which Americans today do not seem at home. America because of its energy and power has had to become a world citizen, and its inhabitants' tastes have *(Continued on page 503)*

Susan Wood

BY JOHN DUKA

What really goes on at New York's big-time dinner parties

In New York, 1983, the hostess is still king. For some, of course, the idea that an "ess" could possibly do anything worthy these days is heresy.

But in this town, where there is still the black sapphire lustre of chill opening nights, hostess means what it always has: that intrepid feminine personage (part goddess, part den mother), who does not pronounce "gala" as if it were a wind attached to an afterthought, who organizes dinner for anywhere from fourteen to one hundred forty people (or more, if her best friend from San Francisco is paying for it), who arranges the seating—making sure the placement at table can sustain two and one-half hours of conversation with the same dinner partner, and who, if she is playing her cards correctly and without noticeable effort, is the eye of the nocturnal hurricane known as the dinner party during which she must, and will, quietly, cooly, and with the barely perceptible rustle of taffeta, keep spirits buoyant all night. An unflagging source of bonhomie, glamour, etiquette, and tact. A miracle.

In New York, there are at least a dozen such miracles, a dozen hostesses who wield influence, who can command the appearance of Walter Cronkite or entertain the Queen of Thailand or Prince Sadruddin Aga Khan or Tom Watson, the fabled head of IBM, and whose fortunes do not fluctuate radically from year to year. They are: Brooke Astor, Alice Mason, Susan Gutfreund, Marylou Whitney, Mica Ertegün, Pat Buckley, Mercedes Kellogg, Arianna Stassinopoulos, Lee Copley Thaw, Chessy Rayner, Gloria Vanderbilt. All right, then, almost twelve.

Occasionally, a new hostess will surface, like an alien queen bee in an unfriendly hive, and then sink, to be found months later at the wrong table at the right dinner party, at the right table at the wrong one, or, as often happens, at a desk holding down a public relations job.

But does the miracle have a purpose? Why does one give a dinner party in the first place? I once asked that question of Mercedes Kellogg. She is married to Francis Kellogg, a former U.S. Ambassador. She is Persian, or Farsi, as she likes to say. She is thirty-eight, thin in the way that a Siamese cat is thin, always wears her hair in a French twist when entertaining, and has the best, and boniest, shoulders in town. She also speaks four languages. Her cook, Pauline, who prepares all of her dinners, speaks seven. On the night I asked Mercedes that question, she had just returned from a dinner at Lee Thaw's for Prince Michael of Greece in celebration of his novel, called *Sultana.* She wore a purple gazar gown, sat straight up in a club chair, and looked ready for the next photograph to be taken. The smoke from her cigarette curled around her like a stole.

"Why does one give a dinner? What do you mean, why?" she asked. "Do you think a dinner is part of a computer printout, that it's all *(Continued on page 500)*

Jenifer and George Lang, left, toast each other with Black Velvets (Champagne and Guinness Stout) in living room/library before their Dickensian dinner for The New York Public Library. Right: From first course, scallops in truffle and lobster sauce, to last, oeufs à la neige trellised in spun sugar—all prepared by Glorious Food—dinner at Mrs. Anastassio Fondaras' New York apartment is presented on her extraordinary and vast collection of precious sprigged Minton china.

Susan Wood

in jewelry now...

Suddenly, there's a whole new way to think about jewelry . . . it has a different image, a different style—a more easygoing, free-spirited attitude—one that allows for a more sportive look and feeling . . . a more casual approach—even to diamonds which you now find linked on knotted silk . . . A striking difference in combinations of chains and translucent, semiprecious stones on thin gold strings. But the biggest difference—and you see it on these six pages—in the way to wear everything—in quantity, in multiples—chain on chain on chain—over black, over the simplest, most casual, turtleneck sweater—for a terrific new effect. . . . The starting point here, a difference in watches—wonderful large-scale evening watches paved with diamonds. . . . The perfect watch, the perfect evening accessory, *above left*, top—Harry Winston's bold man's quartz watch with a rectangular face of pavé diamonds, 18k-gold case, black alligator strap. . . . Another watch, but with a daring modern mix, *above left*, bottom—Hublot's round-face quartz watch surrounded with diamonds—on a black rubber strap! . . . At Carimati, NYC. . . . A wonderful woven chain—bold enough—scaled big enough—to wear alone, *opposite page*—Paloma Picasso's flexible, large, rope-like, 18K gold necklace for Tiffany. *Beauty Note:* This season, there's a sense of definite lip color—but with a certain sheerness to it—as in Germaine Monteil's Acti-Vita Copper Penny. These six pages, hair, Ray Allington; makeup, Linda Cantello. Details, see next to last pages

a different im

age!

Marcia Glaviano

New ways to think about diamonds, sapphires and rubies—worn as casually as "sport bands"—*opposite page*. What catches your eye first, *top*—a square-faced watch, studded with diamonds, on an all-diamond 18K gold band—from Piaget. Watch available through Van Cleef & Arpels. More understatement—"ribbons" of gems that look spectacular worn together—from Van Cleef & Arpels. *From top to bottom*: rubies and diamonds; sapphires and diamonds (both bracelets set in their unique "invisible" platinum setting) and square-cut diamonds. A different take on diamonds—in a very understated necklace

in jewelry now...a different image!

from Harry Winston, *right*—18K gold links with diamonds and sapphires on a detachable black silk passementerie cord. *Beauty Note*: A different way to think about lip color—a lightweight "glaze" of color—Coin Violet Silk. t Giacomo Salast pages.

in jewelry now...a different

Key to new jewelry style—chains with more chains!—on black. From Bulgari, wonderful neck chains, *left*, worn in multiple . . . for a new impact. *From top to bottom:* 18k-gold choker with semi-precious stones and diamonds; 18k-gold necklace with diamonds; 18k-gold chain with colored sapphires and diamonds; 18k-gold chain with semi-precious stones and diamonds; and a pink, white, and yellow 18k-gold chain with diamonds. *Fragrance Note:* For maximum effect—a different fragrance philosophy—layering "types" of fragrances from body lotion to cologne to perfume. One way, with Diane Von Furstenberg's Tatiana.

Another unique combination—three separate necklaces designed by Paloma Picasso for Tiffany, *opposite page. From top to bottom:* green tourmaline; an amethyst set over a bright orange citrine; a teardrop peridot set in a heavy 18k-gold diamond-studded bezel—all on snake chains. Also unique—the unmatched earrings by

Paloma Picasso for Tiffany—18k gold set with amethyst and citrine. *Beauty Note:* More impact from lips—precisely shaped, sheerly colored, with Almay's Starlet Amethyst. Details, last pages.

Marco Glaviano

image!

Gone: the "for-special-use-only" approach to fur. The delight and luxury are still there. But there's a new real-life attitude factored into fur design now—casual, un-serious, oriented to every-day, every-hour use . . .

The difference is unmistakable. You see it in the roomier, racier shapes; the shorter lengths; the deep, rich natural color. You see it in the prevalence of gutsier, more casual furs. And . . . in the natural, ungimmicky way *every* fur is handled. . . One of the season's clearest messages—the coat that works for a big-agenda day and a big evening with equal aplomb is . . . shorter! Strongest of the new shorter lengths: the 7/8 coat. The one, *this page*, from the Revillon Collection—in the season's amply sized, big-shouldered shape—of Canadian marmot. About $9950. Revillon Boutique at Saks Fifth Avenue. . . . Another standout example, *opposite*, in gutsy natural wolverine—collarless, uncluttered, capable of sliding over anything in your wardrobe. Jerry Sorbara Furs. About $6000. Neiman-Marcus. . . . Fragrance Note: A floral scent that works anytime—Arpège by Lanvin. Hair, Thom Priano for Garren, NY; makeup, Leventé for Garren, NY. Details, see last pages.

Furs:
The Casual
Factor

Furs: The Casual Factor

Knockout—the 7/8 cardigan coat, *this page,* of Finnish raccoon dyed black. By Bill Blass for Mohl Furs. About $5500. Revillon Boutique at Saks Fifth Avenue; York Furrier of Elmhurst IL; Colbert's, Amarillo TX; Designer Furs Ltd, Vail CO; I. Magnin, San Francisco. To order at Hovland Swanson, Lincoln NE. . . . *Fragrance Note:* Another knockout from Bill Blass, his Bill Blass For Women scent. . . . And the raciest jacket, *opposite*—the top of sheared rabbit dyed brown, stenciled in leopard's spots and extravagantly fringed; the bottom of brown leather. By Yves Saint Laurent for Alixandre. About $1375. Saint Laurent Rive Gauche Boutique Femme, NYC; Saint Laurent Rive Gauche Boutiques, Washington DC; Bal Harbour; San Francisco. Hair, Suga of Suga Salon, NYC; makeup, Lydia Snyder. Fashion details, see next to last pages this issue.

Jim Varriale

No question. The season's key coat, the one that came out in every fur, the one that delivers more is—shorter. On *this page,* it's in natural Canadian fisher and the season's key bigger, squarer shape. From the Saks-Jandel Design Collection. About $22,500. Saks-Jandel, Chevy Chase, Washington DC. . . . And speaking of shorter—the shortest! *Opposite:* Perry Ellis does his attractive signature flyaway "coatlet" in natural Russian sable. Coatlet, Perry Ellis for Alixandre, about $18,500. I. Magnin, Chicago; Suzette International, Santa Fe NM. To order at Bergdorf Goodman. *Beauty/ Fragrance Note:* One of the season's prettiest lip colors, *opposite,* Maybelline's Windsor Rose. One of the prettiest scents, Prélude by Balenciaga. Hair, Thom Priano for Garren, NY; Suga of Suga Salon, NYC; makeup, Linda Mason, Lydia Snyder. Details, last pages.

Jim Varriale

Furs: The Casual Factor

More about this season's focus on versatility—fur in reversible coats. *This page:* A classic "trench" of English wool army cloth has a collar and to-the-waist lining of softest sheared beaver. Reversed—it's a coat with a fur top. By Andre and Lisa Bisang for The Tepper Collection. About $3500. Bloomingdale's; Robert Mann Furs, Southfield MI; N.H. Rosenthal Furs, Chicago; I. Magnin, San Francisco. . . . The new, slightly irreverent approach to fur applies in every price range. One of the most innovative, versatile designs, *opposite*, a long sleeveless tunic in natural Canadian fisher from Grosve-

Furs: The Casual Factor

nor Canada. The sides are slit all the way with small tabs for closing. You wear it over a wool tweed shirt and pants, as it is here. Over a dress. Over a coat. Under a coat. No limit to the ways it works. About $15,000. Fur Galleria, Cedarhurst NY; Furs by Gartenhaus, Chevy Chase MD; Furs by Robert, Troy MI; I. Magnin, Chicago; Szor-Diener Furs, Dallas; Edwards-Lowell, Beverly Hills. . . . *Fragrance Note:* A sensuous, sophisticated, and very versatile scent—Madame de Carven. Hair, Anthony De May; makeup, Wesley Dunn for Garren NY. Details, see next to last pages.

Jim Varriale

VOGUE PATTERNS

To extend the versatility of your fur coat—sew a "shell"—a coat of the thinnest, waterproof coated cotton—to wear over the fur. Over anything. *This page,* the "shell," Vogue Pattern #8439, cotton/polyurethane fabric by Elbe Products, is over a natural Canadian fisher coat with a notched collar and dolman sleeves by Viola Sylbert for Michael Forrest, $45,000. Carl W. Herrmann Furs, Pittsburgh PA. To order at Macy's, Herald Square. Belt, Tack I by Barry Kieselstein-Cord. . . . Another wardrobe-extender to sew, *opposite:* a classic shirt, Very Easy Vogue Pattern #1081 in crisp, shiny, sheds-water polyester/nylon/cotton by Sea-Tex. It works over a sweater and pants, under a fur vest, a tweed jacket. It works. . . . Another terrific way with fur this season—in accessories such as Adrienne Landau Designs' bag of stenciled Spanish rabbit. *Fragrance Note:* Another accessory: Joy by Jean Patou, a scent combining jasmine and rose. Hair, Thom Priano for Garren, NY and Suga of Suga Salon, NY; makeup, Leventé, and Lydia Snyder. Details, stores, sewing tips, next to last pages.

VOGUE PATTERN #8439

VERY EASY VOGUE PATTERN # 1081

Jim Varriale

Furs: The Casual Factor

BRAIN WORK

Biggest drama on the medical scene: scientists' exploration of what really happens inside your head to produce your thoughts and emotions

BY ELLEN SWITZER

"It has been said that the great horizons of the last part of this century and in the first part of the twenty-first century are going to be outer space, the universe, and inner space, the brain," said Fred Plum, M.D., professor of neurology and neurologist-in-chief at The New York Hospital-Cornell Medical Center. "We are really at the edge of answering the mysterious and elusive Aristotelian question: 'How do I know I am I? What is the basis of self awareness?' That's the enchanting thing about being present in the middle of a biological revolution. The pervasive intellectual concern of Western history has been to know how man works, and the nature of that question is really *how the brain works*. . . because how the brain works is how man works. When I talk about 'inner space,' I mean that, for the first time in history, we stand on the edge of understanding what our brain really *does*."

"The most fascinating problem facing biology, perhaps its ultimate challenge, concerns the neurobiology of thought processes," said Eric R. Kandel, M.D., a neurobiologist who heads the Center for Neurobiology and Behavior at Columbia University's College of Physicians and Surgeons. "The recent increase in the technical and conceptual strength of both psychology and biology allows us to confront one of the last frontiers of science: the boundary between mental processes and neurobiology. Questions posed by both fields are beginning to converge."

"I think I would still pick neurology as the most fascinating of all fields in medicine," writes Lewis Thomas, M.D., chancellor of the Memorial Sloan-Kettering Cancer Center, NYC, in his recent book, *The Youngest Science: Notes of a Medicine Watcher* (Viking).

A third-year medical student at the Yale University School of Medicine put these complex ideas in terms that applied directly to his own future: "Brain science is where it's all at," he said. "That may not sound elegant, but it's accurate. In the next ten years, brain science is where the research money will be going, where the academic honors will be going. It's Nobel Prize territory."

The progress made in the study of the human brain during the past five years is truly astounding. We have developed technologies that can discover not only what the inside of our brain looks like but what it *does* when we feel pleasure, or anxiety, or depression, or elation. The boundaries that divide what we think and what we feel are breaking down. The time may actually come when those old antagonists, psychology and psychoanalytical psychiatry on one hand and neurology and endocrinology on the other, may actually meet and together may lead us into some kind of definite knowledge of what Dr. Plum calls "our inner space."

What has happened in the last few years to open up this vista? "Measuring devices have been invented and are being used to study not only the smallest alterations in brain structure but also the presence of and changes in brain chemistry. With some scanners we can find the tiniest tumors previously hidden deep inside brain tissue, or spot changes that may lead to such devastating events as major strokes (and thus, often, prevent them through new techniques in neurosurgery). Other scanners show us how our feelings affect brain chemistry. They also show, in graphic, vivid color, what medicines, foods, and other substances do to alter the chemistry of the substances manufactured by our brains. Scientists have found that hormones excreted in glands situated in other parts of our bodies are also secreted in the brain, and that these brain hormones may have very specific functions, different from their counterparts in the sex glands, or in the gastrointestinal tract, for instance.

We are beginning to understand what brain chemicals do to neurotransmitters to facilitate or to hinder learning and communication. Since the changes that occur in the *aging brain* can now be tracked, some may be altered and, perhaps, eventually may be modified. More clues to the origins of such diverse tragic mental diseases as schizophrenia, clinical depression, manic states, and Alzheimer's disease are found with every passing month. We are discovering more about addiction to drugs, alcohol, and foods, about learning disabilities, about epilepsy, about migraine headaches. Where is all that progress coming from? Here are some of the areas.

WATCHING THE BRAIN WORK: CAT, PETT, AND NMR SCANS

The CAT scanners (computerized axial tomography) have been with us for some time but have become much more accurate and fine-tuned. The CAT scan transmits a narrow X-ray picture from around the circumference of the head that can be analyzed instantly by a computer and assembled into a picture of a slice right through the brain. CAT scanners can find tiny abnormalities hidden deeply in the folds and ridges of brain tissue. They can spot plaque on the arteries of the brain that may break loose and cause strokes or other disasters. They help the neurosurgeons to find what is causing seizures or unremitting headaches or coma without using the painful, invasive, and frequently dangerous techniques that were formerly the only way of finding such trouble spots.

An even newer form of scanner, the NMR (nuclear magnetic resonance), shows even greater promise of accuracy and fine detail in the future, without the use of any radiation. "The NMR works on the principle that inside every nucleus are a number of spinning atoms, each of which has a slightly different magnetic field," said Dr. Plum. "If one puts a strong magnetic field across a plane, those atoms tilt ever so slightly, and the well-educated physicist, with the aid of a computer, can tell by the degree of tilt what particular atoms represent what particular change." Dr. Plum added that, although still in the research stage, NMR technology is advancing at a rapid rate. "The next big hurdle is to develop large enough magnets with cooling systems that can take pictures of the tilt," he said. "When we have accomplished that, we should be in a position to do actual biochemical studies of the working of the brain. Then we should be able to watch the brain think or make decisions or, as it moves its parts, determine the metabolic pathways that go into those functions. We may be able to study closely a child's learning processes, for instance, or find out whether there are qualitative differences in brain function. We may find what causes, and how to deal with, learning disabilities like dyslexia."

A completely different scanning device, the PETT (positron emission transaxial tomograph), already can show the mind in operation through analyzing changes in brain chemistry and recording them on a screen in bright colored patterns that look like abstract paintings. As Monte S. Buchsbaum, M.D., professor of psychiatry at the California College of Medicine, University of California at Irvine, puts it: "CAT and NMR produce road maps without traffic." PETT can add the traffic in color-coded pictures by showing the location of molecules, labeled with radioactive isotopes, within the brain, through the use of a radiation sensitive detector placed on the head.

The brain's fuel, like that of the muscles, is sugar. PETT can trace how and when brain cells take up sugar from the blood. Changes in this process can tell the researcher what is happening to feelings and thought processes. For instance, the color scheme and pattern changes when the brain receives a pain stimulus. There apparently are in some patients with illnesses like schizophrenia or clinical depression different patterns from the ones shown in normal subjects. To date, the PETT is still a research tool. The process is expensive (operating costs run from $3000 per session and up) and takes a long time. And results, although fascinating, may not yet be clinically applicable.

OUR BRAINS AND OUR FEELINGS

Over the centuries, philosophers, poets, and, more recently, analytical psychiatrists have told us that thoughts and feelings were essentially two entirely different processes. Artists and writers told us that thought was cold and in the head; feelings were hot and in the heart. Psychiatrists told us that ideas originated in the conscious and that emotions frequently originated in the sub, or unconscious. Today the brain scientists are telling us that thought and feelings are coming together and that they may all be originating in the same place and through similar mechanisms: the chemistry and structure of our brains.

Dorothy T. Krieger, M.D., professor of medicine at the Mount Sinai Medical Center in New York City and director of its division of endocrinology, tells about brain peptides, some of which seem to be identical in molecular structure to *(Continued on page 504)*

THE LATEST NEWS ABOUT:

ANOREXIA Almost all researchers have believed that the cause of anorexia, the relentless pursuit of thinness that may end in death from starvation, is psychological. But physicians at the National Institute of Mental Health reported in the *New England Journal of Medicine* that many anorexics secrete abnormal levels of the brain hormone vasopressin, which helps to regulate the body's fluid balance.

Although researchers are not sure whether this unusual hormonal balance is a cause or a symptom of the disorder, some speculate that it might be a rare but critical biological response to a certain amount of weight loss. Altered levels of vasopressin can affect learning in laboratory animals, and the NIMH team thinks that the hormonal change may also influence an individual's perception of hunger.

DEPRESSION Researchers at Rockefeller University in New York City have been able to turn on and turn off symptoms of severe depression in rats by injecting, deep into their brains, substances that inhibited or enhanced the production of the brain hormone norepinephrine, providing strong support for the theory that certain types of depression are caused by the depletion of this hormone. This finding may lead to more satisfactory antidepressant medications.

DYSLEXIA Often individuals who are normally intelligent, or even brilliant, find such basic skills as reading and writing impossible to learn because of dyslexia, a brain disorder that makes them perceive data in an abnormal fashion. Recently, scientists have found that some forms of dyslexia seem to be genetic, and are passed along in families.

Scientists at Harvard University School of Medicine are explaining this phenomenon in terms of hormonal influences on early brain development in the womb. Among the hormones involved seem to be Beta-2 microglobulin and testosterone. Testosterone is the male sex hormone, and a deficit in this substance in the uterus may slow the growth of the brain's left hemisphere, while at the same time suppressing the thymus gland. The involvement of testosterone may explain why many more males than females are dyslexic.

EPILEPSY W. Allen Hauser, M.D., a neurologist at New York's Columbia University, in research study sponsored by the National Institutes of Health, found that only one out of every three people who experience a single epileptic seizure is likely to have another. Because the risk of seizure recurrence was previously thought to be much higher, many people labeled "epileptics" have been hindered from undertaking some kinds of work, driving, or obtaining health or life insurance. Dr. Hauser reported that the risk of recurrent seizures was greatest during the first year; those free of seizures for three years were unlikely to have more.

MIGRAINE Some patients who have migraine headaches that are severe and frequent enough to interfere with their daily activities are now being treated with propranolol, a beta adrenergic receptor blocking agent, which has been used in the treatment of angina and cardiovascular disease.

Increasingly, physicians have been using biofeedback techniques with patients suffering from migraines and other severe periodic headaches. Now studies on the biochemistry of relaxation, done by researchers at the Texas Institute of Mental Sciences in Houston, seem to indicate that induced relaxation produces lower levels of various brain chemicals in the blood. Since it has been found that psychological stressors can precipitate attacks of migraine and that levels of some of these hormones rise during stress, researchers are concluding that the relation between tension and migraine might be owing to higher levels of neurotransmitting substances and the enzymes that metabolize them. ▽

More magic, Estée Lauder's Plum Brandy and Platina on eyes, Cranberry Glass on cheeks, Lilac Taffeta on lips. Sweater, Oscar de la Renta. Hair, these six pages, Suga of Suga Salon, NYC; makeup, Lydia Snyder, Details, last pages

SPLASHDANCE

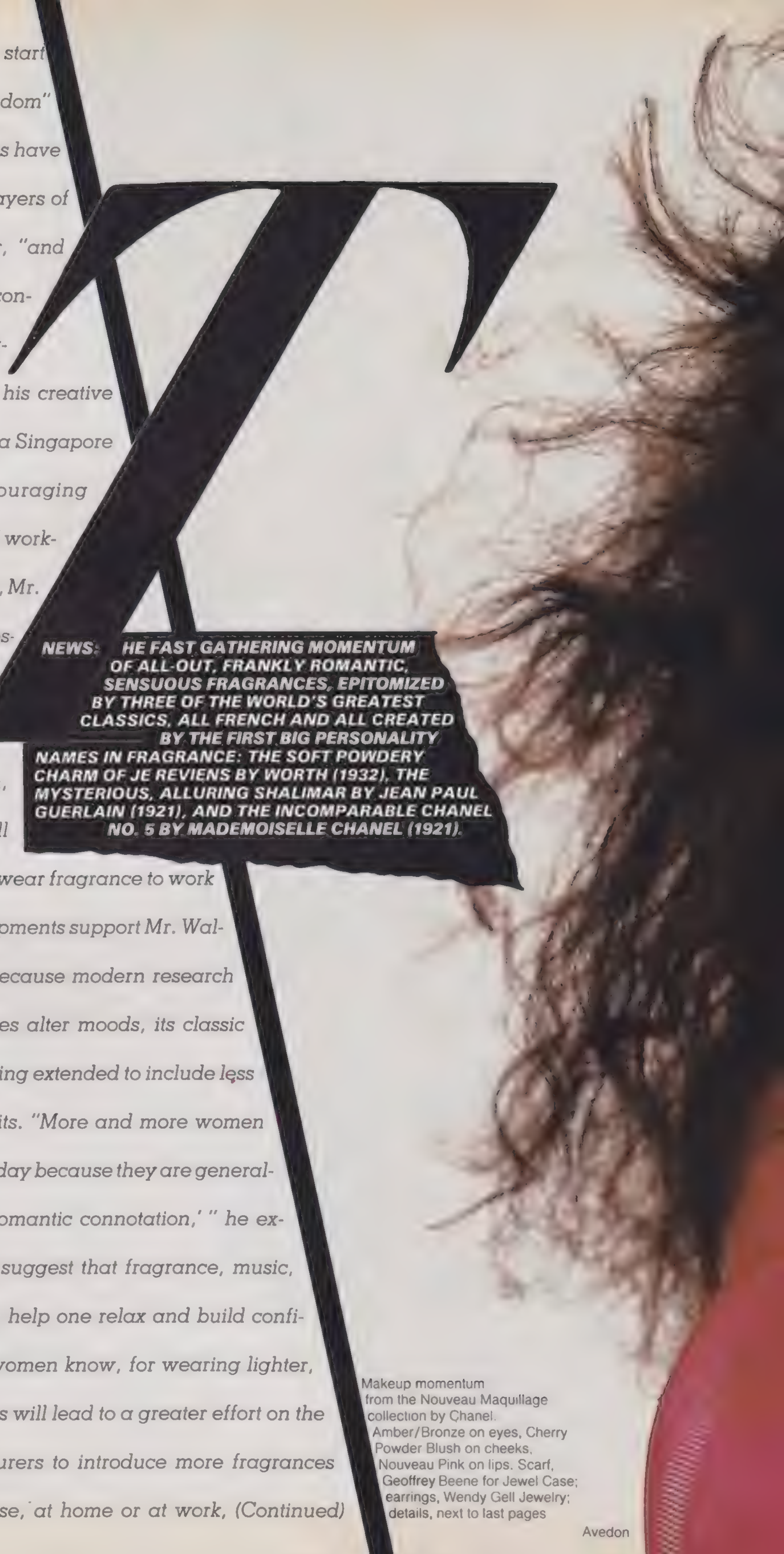
To make fragrance a "total experience" -- that's the endeavor behind today's nonstop, ongoing "splashdance" of creativity, underscoring the great influence of your sense of smell by appealing to all five senses . . . by Shirley Lord

Today, fragrance can be visible (in vapor form) . . . tangible (in a myriad of tactile lotions and potions), "noisy" (as in fragrance "waterfalls" for the home), even "tasty" . . . a hidden asset of the new Missoni Uomo for men, revealed by designer/creators Tai and Rosita Missoni as "multifaceted to bring another dimension, another 'sense,' other than the one being directly stimulated, into play . . . achieved with a subtly structured combination of essences and peppery spices. . ." In other words, you can—if you like—"taste" it as you smell it! □ Setting out to capture all the senses, is it far-fetched, off-the-wall nonsense, then, to say fragrance has finally become the "total experience?" "Not at all," says Henry Walter, Jr., the man considered the doyen of perfumers and Chairman of International Flavors and Fragrances (IFF). □ In a recent speech to the American Society of Perfumers, Mr. Walter pointed out that "because of too many 'me too' fragrances based on the erroneous theory that people have an identical sense of smell and taste, new ideas are a vital necessity if the industry is to continue to thrive." To accelerate new thinking, brainstorming sessions at fragrance houses today—and in particular at IFF—are far removed from the traditional approaches to new perfume development. □ At IFF, marketing and scientific executives are now urged to travel . . . to study art . . . to listen to music . . . "even to anthems like (Continued)

NEWS: LORIENTAL FRAGRANCES ARE BACK AND BETTER THAN EVER IN A STRONG NEW WAVE OF EXOTIC TOP NOTES MERGED WITH SMOOTH, RICH FLORALS. THE FIRST "FLORIENTAL" WAS YOUTH-DEW BY ESTÉE LAUDER, MORE SUCCESSFUL NOW THAN EVER... NEW ONES INCLUDE OSCAR DE LA RENTA'S SECOND FRAGRANCE INTRODUCTION, RUFFLES (HIS FIRST, BEARING ONLY HIS NAME, IS THE NATION'S BEST SELLER IN DEPARTMENT STORES)... SOPHIA BY COTY... NOCTURNES DE CARON... VANDERBILT BY GLORIA VANDERBILT... AND DAYDREAMS.

Avedon

(Continued) the Marseillaise to start thinking about the smell of freedom" . . . and to listen to children. "Kids have a natural ability to cut through layers of sophistication," says Mr. Walter, "and get down to basics." □ It was to concentrate on "getting down to basics" that he recently instructed his creative team to study "Use Your Hands," a Singapore TV commercial aimed at encouraging young men not to be ashamed of working with their hands. Somewhere, Mr. Walter felt, was a subliminal message that could help "crack the fragrance code" to get the majority of young men, as opposed to the present small minority, "not to be ashamed" to wear fragrance to work on a daily basis. □ Recent developments support Mr. Walter's often repeated belief that because modern research indicates fragrance can and does alter moods, its classic "sexual alluring role" is at last being extended to include less ephemeral, more positive benefits. "More and more women wear men's fragrances to work today because they are generally lighter and don't suggest a 'romantic connotation,' " he explains. "Recent medical studies suggest that fragrance, music, and other things of beauty—can help one relax and build confidence, both excellent reasons, women know, for wearing lighter, uncommitted scents. I believe this will lead to a greater effort on the part of the fragrance manufacturers to introduce more fragrances made specifically for daytime use, at home or at work, (Continued)


NEWS: HE FAST GATHERING MOMENTUM OF ALL-OUT, FRANKLY ROMANTIC, SENSUOUS FRAGRANCES, EPITOMIZED BY THREE OF THE WORLD'S GREATEST CLASSICS, ALL FRENCH AND ALL CREATED BY THE FIRST BIG PERSONALITY NAMES IN FRAGRANCE: THE SOFT POWDERY CHARM OF JE REVIENS BY WORTH (1932), THE MYSTERIOUS, ALLURING SHALIMAR BY JEAN PAUL GUERLAIN (1921), AND THE INCOMPARABLE CHANEL NO. 5 BY MADEMOISELLE CHANEL (1921).

Makeup momentum from the Nouveau Maquillage collection by Chanel. Amber/Bronze on eyes, Cherry Powder Blush on cheeks, Nouveau Pink on lips. Scarf, Geoffrey Beene for Jewel Case; earrings, Wendy Gell Jewelry; details, next to last pages

Avedon

(Continued) which eventually will mean women will choose fragrance in terms of day and night wear as they choose fashion. □ *Over five hundred fragrances are currently on sale in the U.S., and there is evidence many "lighter" scents are on the way. Chanel was one of the first to recognize the need, with the introduction of Cristalle, their first "non-perfume." Nina Ricci's Fleur de Fleurs, Orlane's Fleurs d'Orlane and Ralph Lauren's "light"—Tuxedo Delicate Cologne—followed.* □ *Then, earlier this year, came Esprit de Parfum from Christian Dior Perfumes, a totally new concept, almost double the concentration of eau de toilette, yet not quite the full strength of perfume. The Albert Nipon "Soft Perfume" introduced by the successful fashion house of the same name, is also "different," explained by Pearl Nipon as being for "those moments of your life when perfume is too intrusive, yet eau de toilette doesn't convey enough of a message of fragrance." The Nipons devised a neat way to introduce their first fragrance . . . today, the two hundred thousand Nipon garments on sale at any given time across the country all carry a Nipon "Soft Perfume" hang tag.* □ *Heat and air pressure help volatize the fragrance emitted from the new aroma disc, so you can literally see fragrance in the form of vapor. Played on what looks like a cassette deck, the Acti-Scent Unit, created by Environmental Fragrance Technology (EFT) a subsidiary of Charles of the Ritz, plays any one of forty aroma discs, suffusing even a large room with the scent of your choice (Mountain Top, Strawberry Fields . . . even Baby Powder are some of the labels). The disc also replaces completely any previous smell in the room, and can duplicate any fragrance without distortion.* □ *Giorgio Sant'Angelo introduces his first fragrance especially for the disc and has designed special aroma-disc players: one in the shape of a bird releases Giorgio's fragrance through its beak!* □ *What sound did for silent movies . . . what color did for black and white . . . what stereo dic for records . . . aroma disc, say the pundits, will do for home fragrance . . . home entertainment.* □

NEWS: RAGRANCE GATHERING NATURE'S FORCES TOGETHER... WITH NEW INTENSITY. LIKE CHAMPAGNE BY GERMAINE MONTEIL (FLOWERS; FRUITS, WOODS); OMBRE ROSE BY JEAN CHARLES BROSSEAU (FLOWERS, FRUITS, WOODS); K DE KRIZIA (FRUITS AND FLOWERS); CIAO BY HOUBIGANT PARIS (FLORALS, WOODS, AND MOSSES); CALANDRE BY PACO RABANNE (FLOWERS, "EARTHY" ELEMENTS); AND IVOIRE DE BALMAIN (SPICES, FLORALS, WOODS, ANIMAL AND AMBER NOTES)...
Special attraction, Revlon's Prosperous Plum and Spirited Rose on eyes. Gemstone Amethyst on cheeks. Rose Amethyst on lips. Top, Valentino Boutique Earrings, Wendy Gell Jewelry. Details, last pages.
Avedon

BODY EQUATION

Invariably, the resort season highlights temptingly provocative swimwear, and this season is no exception. What looks newest are those suits that not only are body revealing but have a level of sophistication. Suits that echo, in ornamentation and design, the look of glamorous evening wear. On these eight pages, a look at those suits, combined, appropriately, with a special fitness section on exercise and stretching. . . . Starting, left, with the longest stretch—in a bathing suit that's as beautifully cut as an evening dress: Gottex's sleek, shimmering maillot, in black, sliced with white. Antron/Lycra, about $66. At Saks Fifth Avenue, NYC; Cameo Stores, Philadelphia; Marshall Field's; Neiman-Marcus, Bal Harbour, Beverly Hills; The Broadway, Los Angeles; Liberty House, Honolulu. Hair, these six pages, Louis Alonzo for Pipino-Buccheri; makeup, Linda Mason. Details, more stores, last pages.

Horst

THE STRETCH PRINCIPLE

BY JACK H. WILMORE, Ph.D.

Flexibility may be the least understood and the most controversial fitness component. Here, from an expert, the pros and cons of stretching . . . plus a basic stretch program that will work for a lifetime.

With an increased emphasis on fitness, new "systems" of exercise are frequently devised, each with advocates extolling their unique "total-fitness" benefits. In the '60s and '70s, most people believed jogging was the new "total" exercise; but it didn't take long for runners to discover their flexibility was actually decreasing, along with upper-body size and strength! Likewise, programs that emphasize only stretching fall far short of meeting an individual's fitness needs. Stretching does *not* improve strength, muscular or cardiorespiratory endurance. In fact, no one exercise—or exercise program—is effective in developing all of these areas.

Aerobic activities such as walking, jogging, running, swimming, cycling, and aerobic dance develop cardiorespiratory endurance. Strength training and certain calisthenic exercises develop strength and muscular endurance. Stretching develops flexibility. A well-rounded, complete fitness program must concentrate on a variety of activities to meet the body's total needs.

Why stretch? A stretch is designed to increase muscle suppleness and flexibility. With aging, inactivity, or even with certain types of exercise such as running, joints become stiff and inflexible, the result of the muscles, tendons, and connective tissue shortening around a joint. Other factors such as bone, skin, excessive amounts of muscle or body fat can also limit flexibility; *(Continued)*

Jack H. Wilmore, Ph.D., *is professor of physical education and surgery; and director, Exercise and Sport Sciences Laboratory at the University of Arizona.*

Stretch basics Stretch from 5 to 20 minutes two or three times a week, depending on your needs. The numbers of repetitions listed for each exercise represent those for beginning/intermediate/advanced fitness levels. Remember to start slowly, progress at a comfortable rate; always consult your doctor first. 1. Head and shoulder curl Lie on back with legs extended, hands behind head. Slowly curl forward to a 45° position; hold 5 seconds; uncurl. Do 4/6/8 times. 2. Head rotation Stand as shown, feet shoulder-width apart, turn face over right shoulder. Slowly rotate head to left, in a half circle; reverse. Do 5 times. 3. Trunk rotation Stand as shown. Rotate trunk to the right, then to the left. Do 5/10/15 times. 4. Chest and shoulder stretch Stand as shown. Pull elbows back as far as possible; hold several seconds; return to start. Do 5/10/15 times. 5. Bar hang *(optional)* Grab bar with hands facing forward. Hang 60 seconds. Do once. 6. Hip rotation Stand as shown. Bending at waist, rotate trunk to the right, front, left; return. Do 5/10/15 times. 7. Back hyperextension Lie on stomach, legs extended, hands behind head. With a partner holding legs, slowly raise trunk as far as you can; hold 3-5 seconds. Do 2/4/6 times. 8. Backward single-leg raise Lie as shown. With a partner holding hips/lower back in place, lift right leg as high as possible; keep stomach and hips pressed flat to floor; hold 3-5 seconds; repeat with *(Continued)*

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THE BODY EQUATION

The difference is obvious, right: a perfect example of the look—the movement— of a body in superb shape. . . . And, the difference in a bathing suit this season—an unexpected touch. Here, from Yves Saint Laurent Beachwear, the bugle-beaded "buckle" on a deep-plunging white maillot. In Antron/Lycra, about $75. Bloomingdale's; Balliet's; Neiman-Marcus; The Broadway, Los Angeles; I. Magnin; Eaton's, Canada. Details, additional stores, last pages.

Horst

(Continued) but their influence is variable and not subject to change with traditional exercise programs designed to increase flexibility.

Antagonistic muscles—those muscles whose actions are in direct opposition to main muscle groups—also limit flexibility. Example: When bending the arm at the elbow joint, the flexor muscles (biceps) are responsible for flexing the arm. If the antagonistic muscles, the extensors (triceps), are not fully relaxed, it is difficult to achieve full flexion.

How do stretching exercises improve flexibility? From our understanding of what limits flexibility, stretching exercises seem to lengthen muscles, connective tissue, and tendons . . . to stretch tight ligaments . . . and to assist in the relaxation of antagonistic muscles.

There are two basic stretch techniques: fast, "ballistic" stretching and slow, "static" stretching. Ballistic movement is made in a rapid, bobbing fashion. Static stretching refers to holding a stationary position for a period of time, then gradually increasing the force applied to increase the stretch. Research has shown both methods to be *equally effective* in increasing joint flexibility; however, there are advantages to static stretching that make it the recommended technique.

Ballistic stretching sets up a stretch reflex that actually *opposes* the desired movement. Static stretching helps to relax the muscle or muscle groups being stretched. Ballistic stretching may produce soreness, while static stretching is typically used to prevent or reduce soreness. Finally, with uncontrolled ballistic stretching, there is the possibility of exceeding the safe limits of joint movement, thereby increasing your susceptibility to injury.

Stretching exercises have been demonstrated to improve flexibility within a relatively short period of time. Within the *(Continued on page 496)*

(Continued) opposite leg. Do 2/4/6 times. 9. Single knee to chest Lie on back with legs straight. Bring left knee to chest; pull knee as far toward chest as possible. Hold 5 seconds; repeat with opposite leg. Do 3/6/9 times.

9

10

10. Forward praying Crouch on hands and knees, with hands slightly apart and knees directly under hips. Keeping hands and knees in position, lower buttocks until they touch heels. Extend arms forward, lower chest to floor, as shown. Hold 5 seconds. Repeat 3/6/9 times. 11. Sit and reach Sit as shown. Grasp behind knees; slowly pull trunk toward knees. Hold 5 seconds. Repeat 4/6/8 times. 12. Lower leg and heel stretch

11

12

Stand approximately 3 feet from wall. Keeping feet flat on floor, extend arms forward; touch wall, slowly allow body to lean forward. Hold 5 seconds. Repeat 4/6/8 times. 13. Double knee to chest Lie on back with arms at sides, legs extended. Keep arms and upper back pressed firmly against floor and bring both knees toward head. Hold 5 seconds, relax (you don't need to return completely to starting position). Repeat 3/6/9 times. 14. Bent-knee sit-up Lie on back with knees bent to a 90° angle, hands clasped behind head. Curl up to full sitting position, touching one knee with opposite elbow; reverse. Repeat 5/20/30 or more times. 15. Groin stretcher Sitting as shown, gently push down on both knees simultaneously. Hold stretch position for 5 seconds. Repeat 4/6/8 times.

13

14

15

John Pirman

THE BODY EQUATION

o show off a well-toned body: a bathing suit with a strong sense of design, a perfect cut. The one, right, with all the slink and slither of a body-shaped black evening dress, the surprise of a mesh cowl. From Anne Cole Collection, in nylon/Lycra, about $82. Saks Fifth Avenue, NYC; Marshall Field's; Robinson's, Southern California; I. Magnin; Nordstrom; Liberty House, Honolulu. Details, last pages.

Horst

THE BODY EQUATION

More glamour—more shape—from OMO Norma Kamali. . . . Opposite, Kamali's shimmering, black maillot, with a long wrapping sash—a sleek, small body shape enhanced by shine. In Antron/Lycra, about $95. Saks Fifth Avenue, NYC and Beverly Hills; Caché, Miami; Marshall Field's; The Broadway, Los Angeles; I. Magnin; Liberty House, Honolulu. . . . This page: also in jersey, a suit that's shirred all over, for the most curves, the sexiest silhouette. In polyester, about $75. Bloomingdale's; Jordan Marsh, Boston; Burdines; Marshall Field's; Neiman-Marcus; Nordstrom. Hair, Louis Alonzo for Pipino-Buccheri; makeup, Fran Cooper. Details, more stores, see next to last pages.

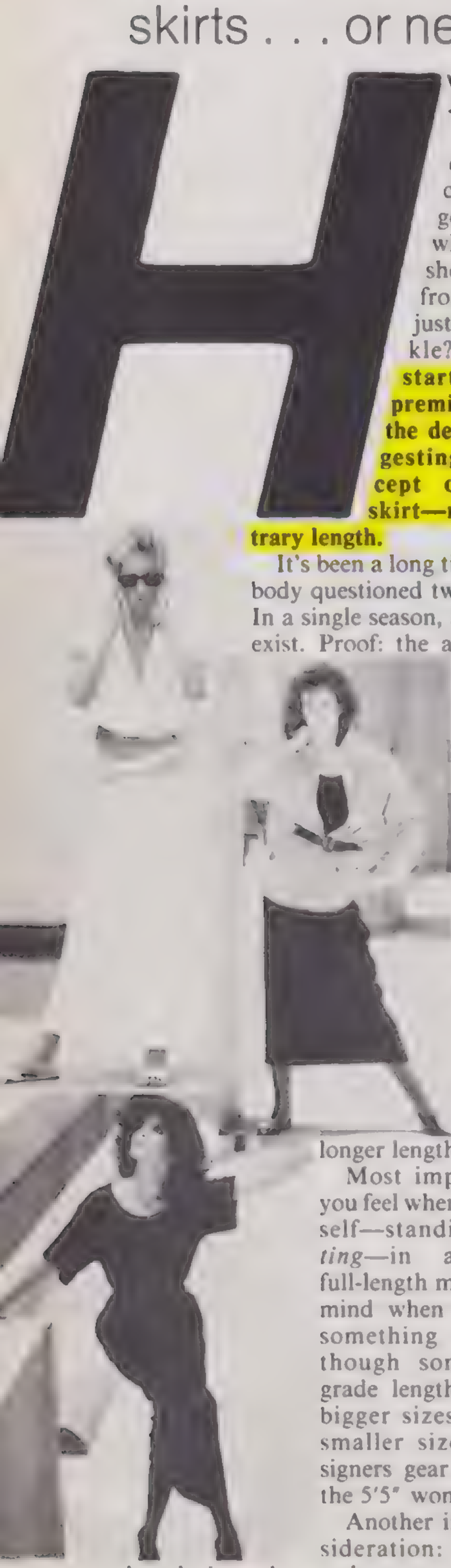
VOGUE'S

Last Word

ON FASHION IN THIS ISSUE

What works and what doesn't: if you opt for one ot the new longer skirts . . . or new full pants . . . if it's a terrific all-purpose coat . . . if you want a very personal jewelry look—with impact

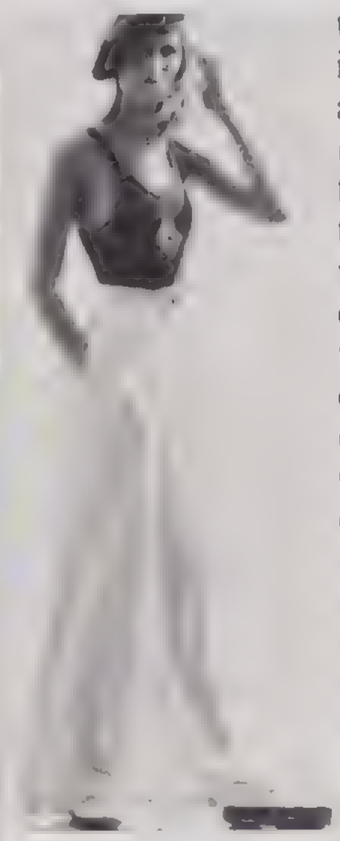
How do you choose a longer skirt length when designers show everything from midcalf to just above the ankle? It helps to **start from the premise that what the designer is suggesting is the concept of a longer skirt—not one arbitrary length.**



It's been a long time since anybody questioned two facts. First: In a single season, all lengths coexist. Proof: the above-the-knee dresses you see in this issue, especially for evening. Second: A choice of length is completely individual, and should be made only by the woman. However, there are rule-of-thumb guidelines for dealing with longer lengths.

Most important: How you feel when you see yourself—standing, *and sitting*—in a three-way full-length mirror. Keep in mind when you're trying something on that although some designers grade lengths—longer for bigger sizes, shorter for smaller sizes—most designers gear clothes to fit the 5'5" woman.

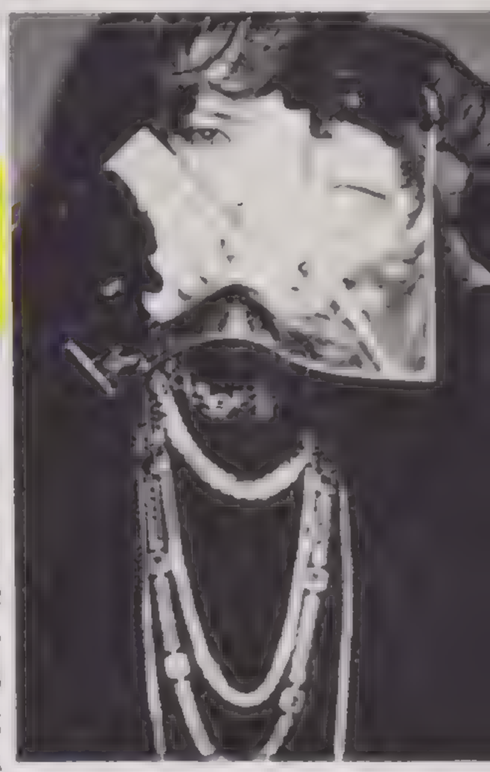
Another important consideration: A choice of length depends on where you are, and what you're doing. For example, you wouldn't have to think twice about wearing the Anne Klein to-the-ankle, ivory linen skirt *(far left, top)* at a resort or for dinner at home; but these longer lengths can work for other times, other places. For one thing, the whole attitude changes as soon as the color and fabric change. The Calvin Klein two-piece dress *(left, bottom photo)* is about the same length as the Anne Klein, but—in black wool jersey—it can have a day/night orientation, work in a city setting.



What all these longer lengths require: a careful working out of what goes on legs and feet. They need balance, grounding. Light, strappy sandals don't have enough "weight." If you're going for a sandal, make it heavier, gutsier, like the one shown with Calvin Klein's cotton gabardine safari jacket and wool jersey tank dress *(near left)*. An attractive alternative: dark-color, high-heeled pumps. Either way, your best bet for a taller line is a leg toned to the skirt and shoe.

Another accessory we found very important in photographing these longer clothes: a belt. A belt can add a note of color, texture, pattern. And, it can shorten length slightly.

One new design that all the editors talked about this month: fuller, easier pants. "Fuller" now is light years from an exaggerated Zouave. **Now, "fuller" pants means a controlled, well-cut look** like the white linen Ralph Lauren pants *(left)* with a Fred Astaire nonchalance and swagger. To be wary of: the fullness should be only at the front. The back should be flat and the hips narrow, flaring gently at the bottom. Best tops with these pants: clean, sharp, pared-down, like Ralph's blue bodysuit here; or one of the new maillots in this issue; or a close-fitting, waist-length jacket.



If you're looking for an all-purpose coat, the points to check: proportion and color. The Bill Blass Finnish raccoon dyed black, and the Stephen Sprouse black silk coat *(left)* are good examples of one of the most wearable proportions around: 7/8 long; amply shaped, with big shoulders and deep armholes. They'd work over anything except a bouffant skirt. As for color: Fuchsia or bright red can look sensational, but black or deep color is easier to deal with on a daily basis. So is a simple, ungimmicky design.

A striking way to wear jewelry—and create a personal look—go for the multiple chains-jewels-pearls look Chanel started in the '20s. The big difference now—the approach is casual, freewheeling. Today, the mix includes jewels on ribbons or silk cords; a large variety of metals. For maximum effect: use lengths from choker to below-the-waist *(above)*. Another difference: now you use these jewelry "collages" on low-key, casual clothes. Newest, least predictable way: on a simple black sweater and pants. Caveats: These multiple chains should be the one focal point; the only other jewelry to consider, a small earring. And, avoid prints—these chains create strong patterns of their own. What gives the look an even more this-minute feeling: a short, off-the-shoulders haircut. Nothing punk or way-out, but a haircut that's simple, uncomplicated, modern—which is really the name of the game.

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VOGUE'S

HEALTH *style*

Food: can it reduce stress? . . . building the heart muscle . . . naps: energy sapping or zapping? . . . can an allergy make you fat? . . . fishing for health . . . phone power . . .

THE BEST WEIGHT-LOSS PLANS *now are geared to active women who "tally up" exercise in much the same way they once counted calories. The reason: regular exercise not only helps burn off excess fat but makes it easier to keep it off. Two such plans: "The California Diet and Exercise Program" by Peter Wood, D.Sc., Ph.D. (Anderson World) of Stanford University's Heart Disease Prevention Program, which combines exercising for fun with easy-to-live-with healthful eating; and "Diet Simply . . . With Soup" by Gail Becker, R.D. (Pocket Books)—a five-small-meals-a-day plan based on studies showing that starting a meal with soup helps you eat less, stretch out a meal longer; it includes simple exercise options and an energy-expenditure chart that "balances" caloric intake with exercise output.*

DRINKING LESS

American women are more concerned with becoming moderate drinkers than they are about stopping smoking or improving their exercise and eating habits according to a recent Gallup poll. Moderate is the elusive word—what is it? According to Allan Luks of the National Council on Alcoholism and author of *Will America Sober Up?* (Beacon Press), "moderate drinking" differs from person to person. "While the National Institute on Alcohol Abuse and Alcoholism defines moderate drinking as not more than two glasses of beer, wine, or liquor a day, that figure can be different for each woman," said Luks. "Generally, alcohol builds up quicker in a smaller, lighter person, although alcohol's effects vary with a person's emotional makeup and with the specific drinking setting." Luks's guidelines: Think about alcohol as a complement to meals and socializing; drink only at these times. Sip drinks, concentrating on taste. Learn how alcohol affects behavior and health. Just as healthful eating doesn't rule out the occasional chocolate bar, healthful drinking doesn't have to mean abstinence. It does mean drinking responsibly, intelligently, and sparingly.

How to survive the holiday shopping crowds *"Be prepared!" says Sandra Samaniego, Ph.D., clinical psychologist, Lenox Hill Hospital, NYC. "People need enough personal space to feel secure and safe. When there are too many people in a tight space, they get angry, frightened, and become upset with each other; it's normal." Dr. Samaniego stresses that the best way to deal with a crowd is to avoid it—by shopping early; but, for those of us who must shop at highly congested times, she offers these tips:*

Go with a list of exactly what you want—the sizes, colors, and alternatives if stores are out of what you want—just as you would with a grocery list, so you won't become frustrated by having to choose under pressure. Don't shop on an empty stomach, try not to drink a lot of liquids, and know where the bathrooms are—so you won't be in additional discomfort. Carry as little as possible, and shop in spurts if you can, to minimize your packages, length of stress period. Wear comfortable clothing and shoes. And finally, since nothing is more anger-provoking than being pickpocketed, keep your money and charge cards in a safe place "usually on the front of your body in a money belt, front pocket—somewhere where you can see it at all times," says Dr. Samaniego.

How much braving of crowds can one person stand? "People have different fuse levels," says Dr. Samaniego. "But even under the best circumstances, the experience is stressful. When you're finished, go home, have some herbal tea or do whatever relaxes you; congratulate yourself on having survived, and tell yourself you will never do it this way again."

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PHONE POWER

TECHNIQUES TO HELP YOU STAY COOL, EVEN ON THE HOT LINE

The telephone can become a source of stress and a threat to your mental health, when you feel at a disadvantage in making or receiving business calls. To cope with this time-and-energy drainer, NYC image consultant Doe Lang offers the following suggestions:

- Identify yourself immediately.
- Get to the point fast and don't allow yourself to be sidetracked. "The opening two or three sentences are critical," says Lang. "Hesitating or providing lengthy background information can lose the listener's attention." Best way to stay focused: rehearse your call *before* dialing and keep notes of key ideas in front of you during the conversation.
- If you are interrupted, speak up. Say cordially, but firmly, "Before we get into that, I would like to finish what I was saying. . ." Or, "Can you hold that thought for a moment while I make this point. . .?" Notes Lang, "To maintain an authoritative tone, assert yourself in a confident, non-threatening way, rather than expressing overt annoyance."
- When calling to complain about a service, never be apologetic. Instead, ask for the other person's cooperation in solving the problem. "Assume their good will," says Lang. "State the reasons for your dissatisfaction in a firm, non-belligerent way."
- Avoid using an upward inflection or allowing your voice to fade out at the end of a statement.
- To assess how you are coming across, make a tape recording of your voice during several phone conversations. If you tend to sound monotone, practice saying "yes," then "no," in different ways, using the full vocal scale and alternately expressing feelings as pleasure, annoyance, determination. A recording can also alert you to unconscious projection of angry, resentful, or fearful tones during conversations—a clue as to why you may not be achieving desired results.
- "Pinpoint trouble spots, such as difficulty in starting or directing the conversation, or knowing when to say goodbye," says Lang. "And always work on condensing your message, so you can deliver it faster and more succinctly every time."

PHONE EFFICIENCY IDEA: RATHER THAN ANSWERING AND/OR RETURNING PHONE MESSAGES AS THEY COME IN—AND INTERRUPTING YOUR CONCENTRATION OR CREATING MORE STRESS—SET ASIDE A CERTAIN PERIOD OF TIME DURING THE DAY (4:00 P.M. IS GOOD) AND GET CALLS OVER WITH ALL AT ONCE.

Time Out: Naps

FOR SOME, NAPS ARE ENERGIZING; FOR OTHERS THEY'RE ENERVATING. HERE'S WHY...

The prospect of a short nap during a hectic, nonstop day promises an automatic recharge. But when some of us indulge our desire to sleep, we may be in for a rude awakening: Rather than bright-eyed, a napper may wake up groggy and grumpy. Since research has shown that naps can improve mood and performance, what accounts for this adverse response?

"How you sleep at night determines whether daytime napping will be restorative or not," says Arthur J. Spielman, Ph.D., co-director, Sleep-Wake Disorder Center, Montefiore Medical Center, NYC. "Although most of us could improve our daytime alertness by getting a little more sleep at night, those with insomnia may have a bad reaction to a daytime nap." The reason: a nap interferes with an already erratic sleep pattern. Dr. Spielman urges that rather than stealing their rest during the day, insomniacs should concentrate their efforts on their ability to fall asleep at bedtime. As a replacement for lost sleep, a long nap may be counterproductive because during a replacement-sleep nap, the sleeper reaches a deeper stage of slumber. As a result, it is harder to awaken fully at short notice, which accounts for that draggy, tired feeling later.

The nap that delivers the promise of renewal is of the nonreplacement-sleep type. High-powered people like William F. Buckley, Jr., editor of "The National Review," are known to rely on this "timeout" technique for refueling. In "Overdrive" (Doubleday), Mr. Buckley writes, he was trained to doze off for ten minutes at a time during his U.S. Army days, when staying alive meant staying alert. These days he likes to schedule a catnap at his desk after lunch.

Donald Douglas, M.D., Lenox Hill Hospital, NYC, designer of Sleep-line (a telephone hotline for problem sleepers), upholds the benefits of this time-out technique. "For people who work a long day—even without the addition of pressure—closing the eyes for ten minutes can have long-lasting benefits."

In fact, a study of eighteen-year-olds who napped on a regular basis found that longer naps were not better: A half-hour nap has the same restorative power as a two-hour nap, raising mood and reflexes to the same level. You can easily train yourself to wake up within ten minutes—it's the same mechanism that gets you up in the morning before the alarm goes off. Adds Dr. Spielman, "The nonreplacement-sleep nap is not connected to a need for sleep but to other needs of a more psychological nature. This type of nap may provide a means for coping with tension, pressure, or responsibility. As these aspects are dispersed, the napper may wake up feeling relaxed and alert."

The best way to take advantage of the energizing powers of a nap is to follow the example of the Latin siesta. According to Dr. Spielman, "Studies reveal that body rhythms drop to a low at about 2:00 P.M. As a result, we can fall asleep more quickly. Furthermore, a postprandial nap may be beneficial because eating induces drowsiness. This explains why corporations try to schedule high-level conferences for later in the afternoon, after the cycle picks up."

—MICHELLE ARNOT

1983

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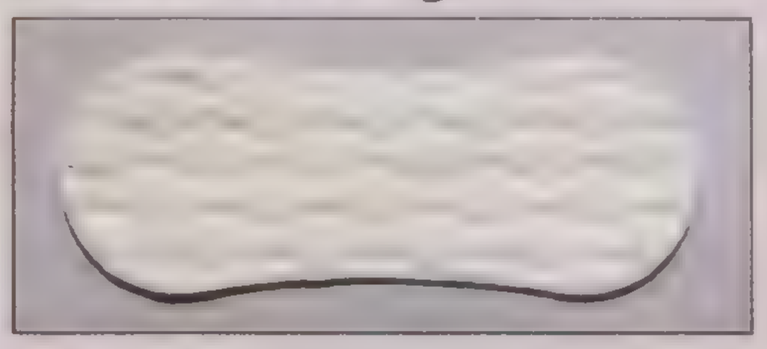

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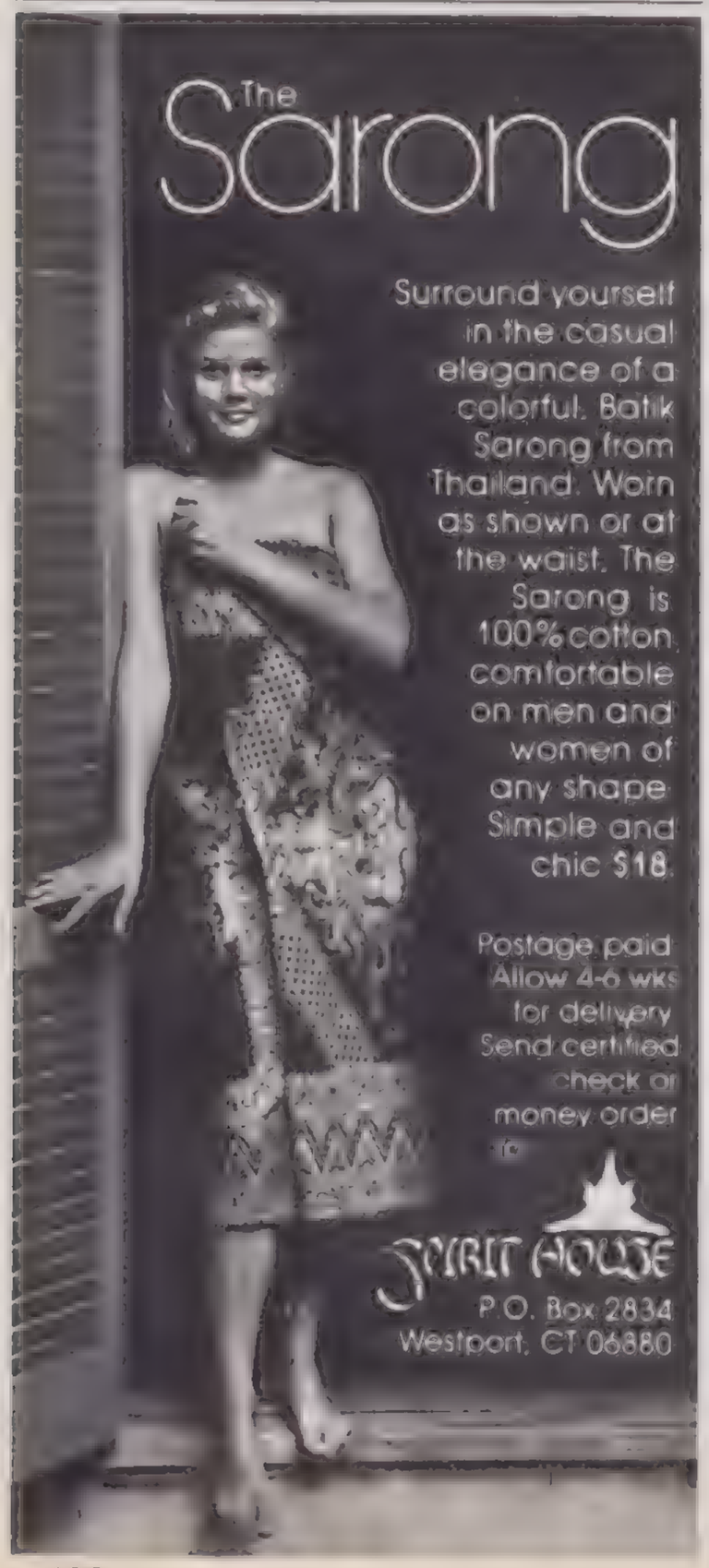
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VOGUE

HEALTH *style*

FOOD

THE STRESS CONNECTION

DIET CORRELATES LITTLE TO MIND STRESS BUT DOES AFFECT HOW BODY HANDLES PHYSICAL STRESS

MIND STRESS Rumors from holistic healers notwithstanding, the medical community insists there is no foundation to claims that specific foods can trigger, or alleviate, psychological stress. "If you are feeling anxious, searching your menu for culprit foods will not lead to tension reduction," says Harvey L. Katzeff, M.D., assistant professor of medicine, The New York Hospital-Cornell Medical Center. "But, foods that are easily tolerated by one person may cause a severe reaction in another," says Dr. Katzeff. Reason: each of us has unique food histories and nutritional requirements.

The only scientifically proven food/stress connection involves caffeine, which "mimics the effects of the body's own adrenaline, causing increased heart rate and anxiety reaction in susceptible individuals," says Dr. Katzeff. Surprisingly, switching to "decaffeinated" coffee may not eliminate the jitters; just a few cups contain "considerable" caffeine—more than enough to cause a stress reaction.

Although no specific foods, other than those containing caffeine, are proven stress-inducers, your overall diet does play an important role in preventing energy highs and lows and helping to keep you on an even keel. "Follow a prudent diet, high in complex carbohydrates, low in saturated fat, and moderate in protein; and eat three meals a day to keep the body's metabolism operating at peak level," advises Dr. Katzeff. You can avoid the 4:00 P.M. slump by eating the right breakfast: high-fiber breakfast cereals, such as oatmeal or millet, that replenish the body's glycogen stores. Bacon and eggs? "Not a good energy source," says Dr. Katzeff. "Too high in fat and too easily stored as extra pounds."

While experts agree that carbohydrates are the best body fuel, "which carbohydrate" remains hotly debated. Dr. Katzeff, while not an advocate of junk food, contends that unless you are at risk for diabetes, it doesn't really matter. "There is no evidence that pastry is more stressful and therefore less desirable than fruit," he maintains. (But calorie-counters know *one* difference . . .)

More food for thought:

- Do not go on a reducing diet while under stress. You can seriously deplete nutritional reserves.
- During a stressful work week, it's easy to "forget" to eat, which can lead to starving all day and gorging at night. To function at your best, remind yourself to eat during the day for renewed energy.
- If you're a morning person and a tight deadline or shift in schedule has you working nights, you can avoid tension by maintaining regular eating habits if the switch is only for a week or two. During a longer stint as a night owl, you'll work better if you change eating patterns to suit your new routine: breakfast in the evening, lunch at night, and dinner in the early morning.

BODY STRESS Does the food we eat have an impact on our body's response to *physiological* stress? Absolutely, says David Mark, Ph.D., nutritional biochemist at The New York Hospital-Cornell Medical Center. His research indicates that everything from a cold to sports injury to surgery can send nutritional requirements soaring. "The body's need for proteins, B vitamins, and calories can skyrocket for as much as a week to ten days after a physiologically stressful event," says Dr. Mark. "During recuperation, one gram of protein per kilogram (2.2 pounds) of body weight is desirable, and in cases of severe burns or bruising, as many as 4000 calories daily may be needed to provide energy and effect repair of damaged tissue."

Nor is physiological stress only the result of accident or disease; poor eating habits also put us at risk: eating the same foods every day, less than 1000 calories daily, or a high-fat/high-sugar diet can result in nutritional deficiencies that may precipitate illness.

Do nutritional supplements help? Yes and no, says Dr. Mark:

Vitamin A: Deficiency can reduce resistance to disease, but a well-balanced diet provides all you need. Excess vitamin A is stored in the liver, never reaching injured body tissue. Supplements are unnecessary and potentially toxic, when daily intake exceeds 50,000 mg.

B vitamins: These vitamins are associated with protein utilization and are amply supplied in protein-rich food.

Vitamin C: Although the body contains a sixty-to-ninety day supply, adequate daily intake is important, especially during recuperation. Supplements of up to 250 mg. can be beneficial.

Vitamin E: Hypothetical benefits of vitamin E supplementation have no scientific basis.

Protein supplements: Also unnecessary; most of us consume far above the amount needed for healing in our daily diet.

"The danger in supplementation of individual nutrients is that it does not provide sufficient calories to restore health after injury or illness and often leads to a false sense of security," Dr. Mark cautions.

Should we feed a cold and starve a fever? "No proven health benefits accrue from changing eating patterns during a cold," he says. "Although overeating during a fever is not recommended, weight loss resulting from a fever episode should not be used as a stepping stone to a reducing diet. To ensure recovery, food intake should be increased, not limited, for at least a week after a fever subsides."

—MARILYNN LARKIN

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HEART AS MUSCLE

As you jog or swim, ride a bicycle or pump iron, you can see the benefits of regular exercise in the firming of the muscles in your arms and legs and in the gratifying way your abdomen flattens out, but exercise may also affect the unseen muscle of the heart wall, leading some fitness buffs to wonder whether a firmer, larger heart is a better, healthier heart.

According to Lenore R. Zohman, M.D., director of the Exercise Lab and Cardiac Rehabilitation Program at Montefiore Medical Center in New York City, the enlargement of the heart that comes with significant amounts of strenuous exercise over a period of months is considered a good thing. It usually means that the heart increases in strength. The well-exercised heart pumps more blood with each beat, Dr. Zohman says, allowing the body to do more work with "an economy of heartbeats and blood pressure."

The dynamic aerobic exercises—walking, biking, swimming, cycling and running—are of greatest benefit to the heart, adds Larry Gibbons, M.D., medical director of The Cooper Clinic at The Aerobics Center in Dallas. These activities increase the heart's efficiency without changing its size much at all. But Dr. Gibbons notes that long-distance runners and athletes who train intensively may also experience an enlargement in the volume of the heart chamber. As far as anyone knows, there is no danger associated with this enlargement in volume.

Actual thickening of the muscle of the heart wall is uncommon, Dr. Gibbons says, although it sometimes results from static exercise such as weight-lifting with extremely heavy weights over long periods of time: "It is less clear that this thickening is entirely benign."

"WE ARE NOT LOOKING AT BIRTHDAYS, BUT AT THE CAPACITY OF THE *INDIVIDUAL* REGARDLESS OF AGE," REPORTED WILLIAM E. THORNTON, M.D.—AT FIFTY-FOUR, THE OLDEST ASTRONAUT—WHO STUDIED BODY CHANGES IN SPACE DURING THE LAST SPACE MISSION.

Heart, brain, muscles, bones—all revealed, explained in three-dimensional movable diagrams (*above*) in Jonathan Miller's extraordinary book *The Human Body* (Viking).

AVOIDING NITRITES

Concern about the cancer-causing potential of nitrite preservatives used in processed and cured meats is mounting; yet a recent National Academy of Sciences panel report indicated that even totally eliminating cured meats from the American diet might not greatly decrease the national intake of nitrites, as they are used in a wide variety of processed foods and in fact may be formed by our own salivary and intestinal bacteria independently of our diets.

"The propensity of nitrites to form cancer-causing nitrosamines within the body seems to be greatly enhanced by stress," said George L. Blackburn, M.D., Ph.D., associate professor of surgery, Harvard Medical School and director, Nutrition Support Service, New England Deaconess Hospital. "So a woman with a so-called Type A, high-stress, highly goal-oriented personality should probably be more zealous in avoiding processed meats. The physical stress of having a cold or an injury also increases nitrite's harmful potential."

Research indicates that foods rich in vitamins C and E may actually inhibit the conversion of nitrites to cancer-causing nitrosamines within the body. Right now, experts advise maintaining variety in your diet and eating as many fresh foods as possible to minimize cancer risks.

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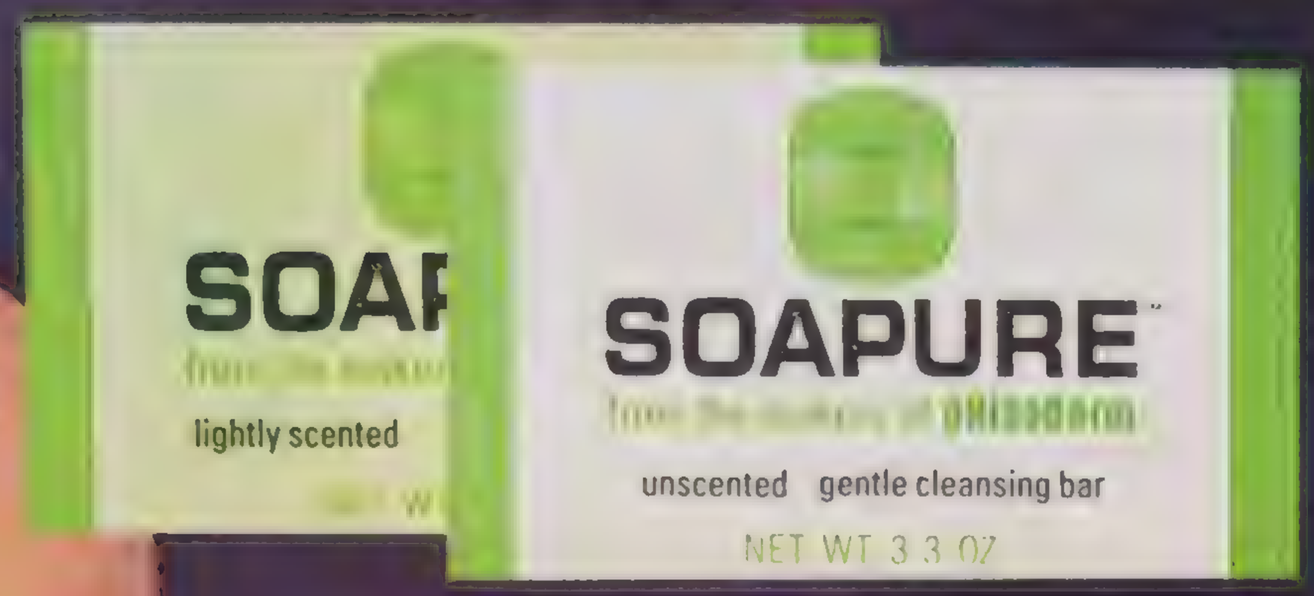

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Q&A

Food-allergy/weight-gain connection?... treating bruises... fish facts

I've heard a lot about food allergies lately and think I may have one. I cannot seem to control my cravings for sugary foods. Could I be allergic to sugar, and is that what's keeping me from losing weight?

"Food allergies are more talked about than they are common," says Murray Dworetzky, M.D., clinical professor of medicine and director of the allergy clinic at The New York Hospital-Cornell Medical Center. Current books and "experts" claim that a woman can become allergically addicted to a certain food and her cravings and overeating are seen as evidence of this allergic addiction.

"No scientific studies prove the hypothesis that obesity has any connection to allergy," says Dr. Dworetzky. "Someone who is allergic to a food will know it, as allergic reactions include hives, swelling, asthma, and rashes, not weight gain. Fatness is caused by eating too much and not exercising enough; reversing the ratio is the only way to lose weight." *(More about allergies on page 356).*

How long should a bruise take to heal?

"Two to three weeks is average for a simple bruise resulting from pressure to the skin," says Rodney S.W. Basler, M.D., consultant in dermatology to the University of Nebraska and president of the American Dermatologic Health Association. "But for a severe bruise that accompanies a sprain or trauma such as an auto accident, six to eight weeks is not unusual. Healing time is very individual and rarely a cause for concern—bruises fade by themselves as the blood from broken blood vessels is reabsorbed.

"You can greatly speed healing by applying ice to the injured area. For the first three hours, apply ice packs for twenty minutes on, ten minutes off; continue intermittently for twenty-four hours. This slows blood flow allowing the broken vessel to close with a minimum of blood seepage into surrounding tissue. For the next seven to ten days, apply heat to increase blood flow and aid reabsorption of blood cells in the tissue."

If you bruise easily, don't worry. This is common in fair skin, which tends to be thinner. Also, the older you are the more easily you bruise because skin and underlying blood vessels become more fragile. Medications such as blood thinners and high doses of aspirin can increase the incidence of bruising. Only in very rare instances is bruising a sign of a blood disorder or leukemia.

I enjoy eating fish because it's low in calories and fat. Am I right in thinking that all fish are equal in calories, nutrients?

"All fish is an excellent source of protein with little fat and few calories," says Reva T. Frankle, Ed.D., director of nutrition at Weight Watchers International. "Fish is high in polyunsaturated fats, which have been linked with lowered serum cholesterol levels, high in linoleic acid—an essential nutrient—and, in cases where the bones are consumed with the fish (sardines, for example), a significant source of calcium."

By most standards, fish is low in calories but species do vary. Salmon is one of the most fatty fish (about 6.9 percent), sole one of the least, with about .9 percent fat. The caloric range is about 143 calories for three and one-half ounces of sockeye salmon to 78 calories for the same amount of sole. The same amount of tuna fish, a common dieter's choice, is about 130 calories for water-packed.

Despite this range of fat and calories, fish is still a calorie/nutrient bargain when compared to red meat: a steak has about 39 percent fat and 350 calories per three and one-half ounces. And, according to Dr. Frankle, "dieters on the Weight Watchers program seem to be more successful with their weight-loss efforts when they choose more servings of fish per week than other protein sources." ▽

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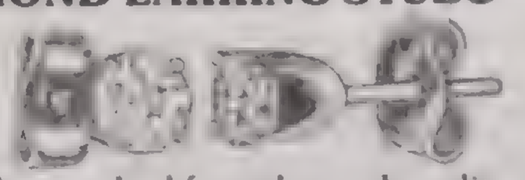

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THE STRETCH PRINCIPLE

(Continued from page 480)

first week, you will sense a substantial increase in your range of movement for each stretched joint. Nearly maximum improvement will be noticed within a month or two, although additional stretching will continue to add gradual increases to your range of movement. While the results of these stretching exercises will remain for weeks, gains eventually will be lost if stretch exercises are not continued at least two or three times per week.

"Maintenance of good joint mobility relieves the aches and pains that grow more common with increasing age," says Herbert A. deVries, Ph.D., research associate and professor of biomedical sciences at the University of Southern California. Stretching is also of considerable value if you have low-back pain because it keeps posture muscles flexible and strong. A study of patients with chronic back complaints found nearly 80 percent exhibited muscle weakness and/or poor flexibility.

Stretching is also of considerable importance for those who have certain other medical problems and is critical for both heart-attack patients and heart patients who have undergone coronary-artery bypass surgery.

Several research studies have demonstrated that those with poor flexibility, limited range of motion in one or more joints, or with tight muscles are more prone to injury. Injuries associated with poor flexibility are muscle strains, pulls, or tears. Improving your flexibility greatly reduces the number and severity of muscle injuries.

It is possible, however, to overstretch a muscle. Physicians and athletic trainers are concerned about what they refer to as joint laxity—an unstable joint that has become overstretched and susceptible to injuries, most commonly dislocation and ligament tears. While joint laxity can result from being too flexible, there are other causes, such as previous injury and congenital abnormalities. Irrespective of the cause, it is important to see a doctor to identify unstable joints and to initiate corrective therapy. (Stretching exercises are usually not appropriate when there is any joint instability.)

Stretching can also have other undesirable side effects and may actually lead to pain and injury. While yoga is excellent for developing flexibility, for example, there are certain postures, such as the Plough, that stress the body. This is also true of certain stretching postures used in the training of dancers and other athletes. It is important to consult an expert before beginning any stretching program.

When to stretch. Stretching can be performed separately, or it can be included as part of a workout session. It is generally recommended that every exercise session start with a warm-up period (of 10 to 30 minutes) that includes both stretches and activities which prepare the cardiorespiratory and muscle systems for aerobic and/or calisthenic exercise.

Stretching exercises are used in the cool-down period, immediately following the aerobic or strength-training period, to bring the body gradually back to a resting state and to reduce the potential for muscle soreness. Stretching done during a regular workout session will be adequate for most individuals; for those who have special flexibility needs, additional time dedicated specifically to stretching is necessary. ▽

A.

C.

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"CARMEN"

(Continued from page 436)

of ever making opera interesting as theater on a major opera house's terms. He turned elsewhere, to theater and films. In 1967, he flew *A Midsummer Night's Dream* from a trapeze; more recently, he has staged *Antony and Cleopatra* and *The Cherry Orchard* in versions that made modern audiences remark on how timely Shakespeare and Chekhov could be. Most of his work today is with his own small company of actors, based in Paris; but for *Carmen* he needed singers—musically capable, experienced, above all open-minded.

The search was long, and so was the rehearsal period—a luxury unheard of at grand opera houses today. As for the MGM scale most directors seem to think *Carmen* demands, Brook has telescoped the original: along with Constant and Jean-Claude Carrière, a writer, he has edited Bizet's two-and-one-half-hour-long opera to eighty minutes, and reduced the cast to six. There is no chorus, only Carmen and the handful of people whose destinies are caught up with hers. Who but Brook would have thought to zoom in on the character at the center of the story and stage the entire opera in close-up?

When it opened two years ago in Paris, *La Tragédie de Carmen* (as Brook titled his version) played at a small operetta house called Bouffes du Nord, near the Gare du Nord. Its paint peeling, its plaster decayed, with holes in the walls, the theater looked as if its demolition were already underway. Bouffes du Nord, as it turns out, is to monumental opera houses what Brook's *Carmen* is to monumental opera—smaller, stripped down, with its soul laid bare. The house is so small, the action was so near that when kindling fires meant to signify the gypsies' camp in the mountains were lit onstage, the audience all the way at the back could smell the wood smoke.

"Everything that we've done in *Carmen* is to try to make what goes on as natural as possible, because I think that an audience is more satisfied with and believes more easily in something that is natural than in something that is blatantly unnatural. One of the biggest obstacles in the operatic form itself is this unnatural separation of the singer from the audience by an orchestra that's placed in a ditch in between." For *Carmen,* the orchestra—only fifteen pieces—was situated in the wings; so was the conductor.

"The idea that singers can't sing without watching the conductor is a myth, and what it really comes down to is that singers don't know their music. Of course, if you try to build an opera on inadequate rehearsals, then there has to be somebody to cue the performance."

Another myth disproved: "One of our basic exercises was to take every conceivable physical position while singing—for instance, singing one note, jumping up, falling, rolling on the ground, and still sustaining the note. We found there was not a position that made good singing impossible. These singers were all very excited in their work because they found constantly that they could do things they had always been told they couldn't do."

In *Carmen,* Brook has systematically questioned every convention, from the moment the audience enters the theater until the actors take their bows, and discarded a lot of empty habits. Listening for the overture, a roistering Spanish fanfare, we are caught off guard and plunged immediately into the opening scene by a single line played on a solo cello. "I think an overture works in the same way as long credit titles on movies," Brook explains. "One wants to get straight into the story. In doing this very concentrated version, we felt that the overture had a tremendous value in another place"—that is, embedded in the opera, three-quarters of the way through, as Carmen's new lover, Escamillo, prepares in his dressing room for the afternoon's bullfight. The crowd, already assembled, awaits his entrance into the ring. Here, the overture becomes an orchestral interlude, fraught with tension, and a reprise instead of a preview of two important themes: "The Toreador Song" that is Escamillo's motto and the so-called Fate motif that announced the death Carmen saw in the cards converge, and we have in the music a premonition even more specific than Carmen's: Escamillo is the one who is going to die.

Abridging the original the way Brook has meant eliminating some music and most of the dialogue. Two of the six characters in this *Carmen* only speak, never sing. Brook likens them to Shakespeare's characters who speak in prose rather than verse. Zuniga, the bureaucratic captain who strips Don José of his rank, is a brittle man, incapable of musical thought. When he comes in on the end of the fight between Carmen and Micäela, Don José's loyal sweetheart from home, he sees Micäela's forehead slashed and bleeding. His staccato demand—"Qu'est-ce qui se passe?"—is the first spoken line we hear, and it cuts like Carmen's knife.

In this account of Carmen's tragedy, as in the Mérimée novel on which the opera was originally based, Escamillo dies in the bullring (in the original opera, he survives, a hero). Carmen, knowing that Don José must kill her, follows him into the hills. Side by side, they kneel and, as the musical phrase that introduces the "Habañera" throbs like the opera's heartbeat, Carmen smooths the dirt in front of her—"C'est ici"—and crosses herself. Don José takes out a dagger and stabs her in the back. The music continues, long past the place where the singer should come in. But of course the singer never does, and finally the music dies.

"Carmen is a gypsy," Brook says. "Without this, you wouldn't have a story. Within that gypsy world, there is a Carmen who insists on the absolute freedom to do exactly what she wants; but at the same time she knows that somewhere, somehow, she can't get away with it because she isn't free of her own emotions. She realizes that, in the end, in being true to herself, she can't help destroying herself. So, in this sense, she has a tragic view of existence, a view that is fed by a general tide of tragedy running through the whole gypsy tradition."

Why does this exotic story, as Brook has staged it, hit home? Brook directs opera the way Horowitz plays the piano—with the ability to convince us that if his interpretation isn't exactly what the author had in mind, well then it should have been.

"One of the reasons we picked *Carmen* to work on is that Bizet's great strength was in writing this exquisitely true, human music. This is not some sort of flashy super-operetta. The moment the pure Bizet line is revealed, you see that it is extraordinarily true. As you do with all music that is true, you just hear the human material.

"Even if the scenery is ridiculous, the production static, good operas always come through in a very crude, comic-strip way because there are those bold archetypes," Brook says. "So an archetype, apart from music, is already something that fills a big theater. But that isn't enough—that's just taking the form and accepting it at the lowest level because there's no reason why those archetypes shouldn't be much more fully and richly and deeply realized, exactly as in a play of Shakespeare.

"In opera, the vast world settles for something shockingly inferior to the latent possibilities in the form and in the audience. Most productions insult their audiences and brainwash them into thinking that that's how opera always has to be. The interesting thing with my *Carmen* has been the number of people who look at it and suddenly realize that this is what they had wanted from opera all along, but in a way they'd given up."

What made Brook persist? What Bizet has over Shakespeare is, of course, music; and that alone, Brook thinks, is reason enough to bother with opera. "Because music doesn't speak of ideas. We live so much in the midst of theories, arguments, discussions, and analysis that anything that bypasses that stream of verbiage—that comes to us directly—we receive with joy."

—HOLLY BRUBACH

DAVID BOWIE

(Continued from page 434)

innocence that embraces the power of both sexes and uses it effortlessly before adult gender distinctions clamp down.

If we can see Bowie's three film roles as creating a real film personality—like the personality of a Bogart or a Fonda—Bowie is telling us in *Merry Christmas, Mr. Lawrence* that this early androgynous wisdom is a greater reservoir of energy than we believe, and that a figure of immense magnetism and courage can be created without surrendering it, one equaling the Fondas and the Bogarts of the past.

The end of gender isn't the abolition of the masculine/feminine. Rather it is the abolition of the gender tyranny that would divide us into armed camps. And this film, more completely than *The Man Who Fell to Earth,* tells us that if we can preserve that earlier complexity, that mingling of masculine and feminine we hear so exquisitely in the boy soprano, we can have the endless possibility of it all.

In sum, Bowie has expanded his range while sacrificing nothing of his old charm. The eyes (one cobalt, one grey), the flawless skin, the almost preternatural shimmer continue to distract and disarm.

That *The Man Who Fell to Earth* was not followed by a string of Bowie films is a mystery. But this is a new decade, and it is obvious that the star once totally associated with the sexual and psychedelic obsessions of the 'seventies is as vital as ever as he pursues his unique vision in the world of Mel Gibson, Richard Gere, and other rough-edged screen heroes whose allure is rooted in the past. Simple virility may never become outdated anymore than robust wines or log fires. But in a time when both men and women are becoming more and more androgynous to meet the demands of love, career, and family, it is Bowie through the alchemy of his subtle strength and yielding beauty who emerges as the new and thoroughly contemporary star. ▽

(Continued from page 437)

wanted me to know. President Kennedy had been in office two years, ten months, and two days.

It is twenty years now, each anniversary of the death of J.F.K. less brutal because so many of the young know so little about him. There have been five presidents since, and the country is such a wearier, different, place. Last April in New York, in the vast studios facing Pier 63, I watched the filming of scenes from the NBC television miniseries *Kennedy,* to be aired this month for seven hours. There was no stranger place to be. Some of us, watching a scene between the actors Martin Sheen and John Shea, playing President Kennedy and Robert Kennedy, tried to see their faces; but the electricians, the sound men, the crews, the assistant directors, the dressers, and the make-up women with their sponges, brushes, and tissues, blocked our view. Remembering the real men, not wanting to be taken in by them, not believing we could be, the older journalists began to hear the voices of two men long dead, again, and again, as Mr. Sheen and Mr. Shea repeated the scene.

At the beginning of making *Kennedy,* director James Goddard sometimes surprised the cast by his own insights on J.F.K. "Remember, the actors didn't know how loved he was in Europe," he said. Written and researched by the English dramatist and historian Reg Gadney, *Kennedy* covers the presidential years from the night before J.F.K.'s election in November, 1960, to the afternoon of the assassination, "an event which writes itself." The first dramatization for television of the Kennedy administration, it was produced by England's Central Independent Television in association with Alan Landsburg Productions.

"There are seven integral hours that work as seven one-hour plays," said Mr. Gadney. "The Kennedy bibliography is vast, very helpful and often, in amazing ways, very inaccurate. What I hoped to show was the way in which a family was capable of influencing the style and substance of political life in a manner in which no other family in the world did and in a way I wouldn't have thought possible."

Not just a sentimental tribute, *Kennedy* opens and ends with the assassination and death, but the bulk of it covers the rocky terrain of those years: the clandestine intelligence operation to land an invading force in Castro's Cuba now known as the Bay of Pigs, an immense failure; the civil-rights movement in the South and the brutalities used against blacks and the Freedom Riders; Dr. Martin Luther King and his heroic, dangerous struggle; the Cuban missile crisis which brought the U.S. and the Soviet Union close to nuclear war; J. Edgar Hoover's sinister campaigns to destroy Dr. King and to bully J.F.K.; the President's confrontation with big business when he denounced the increase in prices sought by U.S. Steel and, of course, Vietnam.

The cast, which includes Blair Brown as Jacqueline Kennedy, E.G. Marshall as Joe Kennedy, and Geraldine Fitzgerald as Rose Kennedy, is uncommon. They read. They were reading in New York, reading in Richmond, Virginia, where I watched later scenes, and they will probably still be reading when *Kennedy* airs. All those with major roles, and even actors with lesser ones, studied the important books on President Kennedy, the memoirs, William Manchester's great tapestry, *The Death of a President,* and looked at photographs and film. It is Martin Sheen, of course, who must work the miracle in *Kennedy.*

"Look, there's no comparison between us. For one thing I'm five foot eight and a half, John Kennedy was six one," said Mr. Sheen. "I didn't think it was possible to play John Kennedy, I still don't, *no one can play John Kennedy,* but I always knew that somebody *would.* My wife Janet said, 'Look, someone is going to do it and there is no one who will bring more to it than you, you have a responsibility to play it, you *should* play it.' The only thing I can do in this role is to try to grab the spirit. John Shea and I discussed this the instant we met. I was terribly intimidated as was he—we both loved these men so much, what they stood for, what they did.

"What I've really discovered is a confirmation of what I've always felt about Kennedy all along. He was a hero. He took the responsibility on himself, totally and completely, to forge ahead with programs that people were only dreaming about. I think he really understood what Shaw was saying in his phrase 'Some men see things as they are and ask why, and I dream things that never were and say why not?' " Sheen went on, talking with vigor and intelligence: J.F.K.'s Test Ban Treaty with the Soviet Union forbidding all nuclear tests in the atmosphere, outer space, and underwater; his civil-rights legislation; the President's distrust of the CIA after the Bay of Pigs; and his head-on fight with U.S. Steel. Mr. Sheen sees the late President as a man of exceptional courage and compassion.

No one can play John Kennedy

On the White House set, President Kennedy, the Attorney-General, Mrs. Kennedy with Caroline, and others are watching a television set showing the take-off of Freedom 7, the capsule of Commander Shephard. It is Blair Brown as Jacqueline Kennedy who bears such a startling resemblance to the woman she plays. Casting was done by the director and the producer.

"Most important is the shape of their heads and then comes the mouth. You cannot remodel the mouth," said Mr. Goddard. "But the last thing I want is mimicry." The cast understands. As John Shea says, they are not impersonating the Kennedys, they are not imitating them. Shea wears a wig for his role as Bobby Kennedy, somehow manages to make his face look beakier, his body lighter, when acting.

The assassination scene in *Kennedy* will show the Texas Book Depository where Lee Harvey Oswald stood and aimed at the Presidential car. None of this footage was shot in Dallas but in Richmond, Virginia. Everyone dreaded it. The director recalled how the crews "were very dour, they hated doing it." To prepare for the scene, the cast and crew studied films of the actual assassination, including the famous Abraham Zapruder footage of the motorcade. The actors needed to see the film, hating it, so they could be familiar with the exact movements of the President and his wife in their last minutes together.

"Everyone on the crew was quite devastated," said Blair Brown. Four identical pink suits, out of specially woven material, were made for her for that scene and the actress questioned whether quite so much blood should be put on her. She was sure not and then went back to *Death of a President* and realized that Mrs. Kennedy's stockings, suit, gloves were soaked.

"And when we finished, one of the technicians came up and said 'When you see what happened to Mrs. Kennedy you forgive her anything.' All the bad press, all the flack, all the criticism she got for marrying Onassis. It was hard enough just as actors to hold on to your emotions, but think of the way she conducted herself and organized things and looked out for other people. And afterwards she didn't run away and live in Paris, she stayed."

Back at work in front of the cameras, Miss Brown and Mr. Sheen became, once again, Mrs. Kennedy and the President, now having lunch in their White House dining room. J.F.K. asks, "If we could back off French things a bit more—why does everything have to be French?" She is unruffled, her own humor as glancing as his. "Would you like some Irish wine?" she asks. "I could get you a Naval chef if you like and print the menus in Esperanto." These were the small, tender scenes to act, showing a mischievous First Lady who was feeling more confident than when she first came to the White House. But the actress wanted it to be over.

"I said to Martin the other day, 'I'll be glad when this is done because I don't want to look at more pictures of how happy they were,' " said Miss Brown. "They just got closer."

Kennedy ends by giving us her face as Jacqueline Kennedy stands in Trauma Room #1 in Parkland Memorial Hospital with the President lying on a hospital cart ringed by doctors. *Kennedy* may not do justice to Jacqueline Onassis through no fault of those who made it. The seven hours are too little to allow a huge audience to see how she endured the first formal tributes to her husband, in Washington, DC, then the state funeral and the last motorcade. *Kennedy* cannot, of course, show her in those dreadful weeks after the murder, when at the age of thirty-four, a widow for only a week, she wrote a letter to Nikita Khruschev thanking him for sending a Russian representative to the funeral and reminding him of how much her husband wanted peace.

In the week after the President's death, William Manchester, doing a survey of New England college students, found that "attention to Mrs. Kennedy's actions and deportment bordered on the obsessive." A minimum of 95 percent of the adult population was watching television or listening to radio accounts.

Once, more than fifteen years after that November, we had lunch together in New York at the Plaza. She sat with her back to the room. People on either side of our table tried to hear what she was saying but there was nothing special about the conversation. Afterwards, I walked with her for a few blocks on Fifth Avenue, hating it, because people slowed down as they saw her, or stopped dead in their tracks. She went inside a building, and I turned to cross the street. But a young couple who had been following us came closer, the woman timidly asking: "Was that her?" Yes, that was Mrs. Kennedy I said, forgetting she had another name, and perhaps, not even caring. ▽

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programmed? You don't calculate and think about it and manipulate it. Why, darling, it's the American way of life. It just happens, of course."

Well, it does and it doesn't. And mostly, it doesn't.

In Mercedes' case, however, I believe that she really believes that. At any given dinner party or any given fall night, no one laughs as well, or as long, or has as good a time as Mercedes. She is famous for it. Her own dinners, never larger than thirty-six, are given at her Park Avenue apartment and she does not stand on protocol.

"Unless, of course," she added, "it's a dinner for the Queen of Thailand. For that one, I just couldn't throw it all together. It had to be the proper mix of people from political worlds, finance, like that. But when I'm just giving a party to give it, it doesn't matter where my guests come from, so long as they have the same basic psychological makeup."

But for many hostesses, none of whom will admit it, the giving of a dinner party has as much to do with power (social or otherwise), sex (which is to say, a gathering of people can always precipitate the happy accident of romance), or a sheer love of celebrity. A complete infatuation with star power.

I will never, for example, forget the first dinner party of any consequence that I attended, the first time I saw that miracle in action. To begin with, I wore the wrong thing. I came straight from the office, my grey suit a symphony of sedentary creases, my tie askew, my handkerchief long having sunk exhausted into its breast pocket. The guest of honor was Arianna Stassinopoulos, the author of the recent Maria Callas biography (its film rights were sold even before the book was published). She walked in looking, I was pleased to note, like a young woman who had spent four years at Cambridge, that is to say, part femme fatale, part bookworm. Nobody cared.

She swept in with such carriage, such assurance, such a resemblance to Callas, and, of course, with the kind of success under her cummerbund that could more easily be savored by those waiting for her than by anyone else in the city: Franco Rossellini, who knew Callas, knew the real story, and hated Franco Zeffirelli (this will mean something to those who say they also know the real story); Diana Vreeland, the fashion doyenne who, well into her eighties, can drink a tumbler of vodka without blinking and who made the famous comment that Callas was as common as, what was it, a mud pack? A Countess Pecci-Blunt, which to me sounded so curious. A blunt peach, I thought. Reinaldo and Carolina Herrera, who then wore a gold braid. Jerry Zipkin, a watch on one wrist, a bracelet in the shape of a curved ten-penny nail on the other.

And there were others I can't remember. And of course, our hostess, the Countess Crespi, formerly Consuelo O'Connor of Sixty-eighth Street, whose accent can be traced directly to the school where she learned to talk that way. Or maybe to Capri. It doesn't matter. It's a great accent, with no R's in it, the way Zsa Zsa Gabor would talk if she were auditioning for the part of Juliet's nurse. And Consuelo's husband, the Count. Rudi, wide-eyed and clever. All of the women wearing remarkable jewels, all of the men in their best Politburo suits.

After drinks in the sitting area, surrounded by walls covered with opulently red shirred fabric, there was dinner, at two tables not far away. If there was a window, I do not remember it. At table, there were place cards, each inscribed with our names, and there was talk. That was most important. Nothing topped the story Reinaldo Herrera told about the time someone tried to poison someone else on Aristotle Onassis' yacht and everyone got sick except, suspiciously, one person.

The point of his story and its innuendo was lost on no one but Arianna and myself. It was then I realized that although she seemed older than I, she was, in fact, one year younger than I, which meant she was barely thirty. Her age, indeed, has not stopped her. It has, in fact, provided her with an indefatigable wellspring of energy for her new role as New York hostess, which she shortly became after that dinner. Her most notable feat? Her dinner for Governor Jerry Brown of California.

That was the dinner that, more than any other, sealed Arianna's reputation as a hostess of great power. The guest list was staggering: Brown, Cronkite, Dan Rather, Mort Zuckerman, Van and Kathleen Sauter, Bill Paley, John Kluge and Marvin Josephson.

At the end of dinner (catered, as are most dinners given by New York's miracles), before dessert, and in her best toasting form, she ceremoniously wished Governor Brown good luck on his journey into his life and out of her own and unceremoniously did not allow any rebuttal toast from him. That really was something.

Part femme fatale, part bookworm . . .

When the guests had left, Arianna, in pleated harem pants, sank into the cushions of her sofa, crossed her legs under her, held her face in exquisite profile against the lampshade, and, with the ruins of hors d'oeuvres all around her, pronounced herself happy.

But that night, at the Crespis, was my first lesson. I learned many things. That, in New York, no matter what anyone says, it is permissible to smoke between every course. That it is perfectly acceptable for women to apply lipstick between the second course and salad, the first course and second, or at any time that they feel their color is sagging. And that one should never talk sincerely about what one sincerely feels about his life. That is common. It is preferable to talk about sincere things insincerely because that is entertaining. And it is best to tell fabulous stories because that is an art and therefore, the most sincere thing of all.

Or, failing the art of storytelling, one should at least be able to play gin the way they do at the Regency Club, with a cool ferocity and with the total absorption of stimulating conversation. We played after my first dinner; and I, thinking gin was more like Go Fish than anything else, was of no use to my partners and no match for Zipkin or Count C. I was embarrassed. My scalp got very hot. No one noticed.

That first night, though small in scale and of the variety of dinner party known in town as chummy, prepared me for a night at Alice Mason's. Alice is one of the major hostesses in town. She is also one of the most successful real-estate agents in town. She sells such things as six-room apartments at the Pierre Hotel for three million dollars. She was Jimmy Carter's best fund-raiser. And she lives in an unimposing apartment in which she has the courage to stage her dinners, as a rule, one Tuesday of every month.

There are always six tables of eight, two of six. The most honored guests sit with Alice in the living room. Others sit in the adjoining library, which was a dining room. The rest, usually friends, sit in the den, which was a library, a small room with simple curtains, not draperies, which unsuccessfully keep out the winter wind, especially over the air conditioner. That was an eye-opener, and I realized that it really did take courage for Alice to do it.

Alice gives her dinners simply because she enjoys them. She plans them two months in advance. She spends a week on the seating and changes the arrangement at least two or three times before settling on the "proper mix." To everyone's mutual amazement (usually followed by delight), leading politicians and artists often pass each other the salt. "I would rather give one than go to one any time, because I know what it will be like. My dinners are not for business. Of course, many of my guests have been clients; but we have become friends, and I invite my friends."

The guest list of her friends, with slight variations, usually includes everyone anyone has read about or seen on television. Norman Mailer, Alexander Haig, Barbara Walters, Henry Anatole Grunwald, the editor-in-chief of *Time*, who, at one dinner, said he had actually answered his telephone himself and surprised the caller and what did we think of that; Mike Wallace, Steve Ross, the head of Warner Communications; Alan Greenspan, Benjamin Civiletti, the Attorney General under Jimmy Carter; Carl Bernstein; Nan Kempner; Joanne Cummings; Jimmy Galanos; Mort Zuckerman, who owns half of the real estate somewhere in this country, and Clovis Maksoud, the head of the Arab League.

Unlike many hostesses, Alice likes to invite guests who are not psychologically homogenous. At her dinner for the Carters, for example, nothing was less homogenous than a brief conversational encounter between Rosalynn Carter and Susan Gutfreund. Mrs. Gutfreund wore a dress with one sleeve and had just returned from a two-week trip to South America where she had unaccountably picked up a virus which, she assured Mrs. Carter, was no longer contagious. Before she could finish, Mrs. Carter stepped backwards one pace, sidled two steps to her left and ran into Arianna who asked if perhaps she happened to know this lovely man to her right?

"What did I say?" asked Mrs. Gutfreund. "What did I say?"

But of all of Alice's dinners, including one for Haig, shortly after he left office and where his wife chain-smoked throughout, the one that made the deepest impression, was one of her famous Christmas celebrations. Her daughter Dominique greeted everyone as if she were truly glad to see them in the little red vestibule. The dessert was red. Alice wore a dress beaded from neck to toe in the whitest silver beads. As if that were not enough, she wore a diamond necklace.

After dinner, there were wrapped blue boxes from Tiffany, each containing matchbooks. Those matches seemed so strange at first. And so disappointing. But they turned out to be useful. I have not had to buy matches in three years. Now every time I light the stove to boil an egg, I think of Alice. ▽

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her work. "I must have been an awful bitch," she remembers now with obvious delight. By showing him the grey slabs that were all she seemed to be able to paint for three years in the '40s, "I was saying, 'I paint. I paint every day. This is what's happening to me.' I faced the issue very aggressively. I was having a rough time, and I didn't care who knew it."

And she is that way today, as she churns each slight—new or remembered—through her anger machine. Even today, there are museums and collectors who try to flatter or manipulate Lee Krasner, the artist, because they want something from Mrs. Jackson Pollock, the widow. And she herself is often confusing on the subject. She will erupt in fury at anyone who dares to confuse Krasner with Mrs. Pollock. But the doormen in the Manhattan building where she lives look blank when visitors ask for Lee Krasner. "Oh, Mrs. Pollock," they say in relief when the more familiar name is mentioned.

For someone as honest as Krasner, it's a rather odd quirk of character that until the Whitney Museum of American Art exhibition of her large paintings in 1973, she kept her age a secret—perhaps because she was four years older than Pollock. In some ways, she had an old-fashioned concept of what it meant to be a woman, but not in all. The art schools she went to in the beginning tended to be women's schools, so she assumed being a woman could be synonymous with being an artist, and the avant-garde world she encountered afterwards encouraged her in the belief—at first. And then the Surrealists came to New York City from Nazi Europe.

"They treated their women like French poodles," said Krasner. "And it sort of rubbed off on the Abstract Expressionists. The exceptions were Bradley Walker Tomlin, Franz Kline, and Jackson Pollock. That might be the end of my listing. The other big boys just didn't treat me at all. I wasn't there for them as an artist."

The part of being a woman Lee Krasner liked was the daily domestic part of being a wife. "I wanted that role," she said. "I couldn't suddenly not be a woman, not be in love." Being in love with Pollock meant nurturing a man with whom life was "a perpetual state of crisis from day one." By the time they met, he knew himself to be an alcoholic and was trying desperately to do something about it. His brother Sanford lived with him and took care of him until Krasner took over.

In return, Pollock encouraged Krasner as much as she did him, shared household responsibilities, and supported her so she could paint—it was his paintings that were selling in those days, not hers. Her growth in the years during their marriage took place in private, with very few witnesses except Pollock. His own audience, increasingly, was all of art-conscious America and then the world.

"It's very possible I was appeased by the idea that he was getting all the attention," Krasner has decided since then. "That was enough. Then when he died came the realization I had to do it myself, deal with myself." Her paintings are the eloquent evidence of how remarkably she did just that.

For some time now, Barbara Rose has been attempting to define just what effect their unique coupling had on the art of Krasner and Pollock. In her exhibition, *Krasner/Pollock: A Working Relationship,* jointly organized in 1981 by Guild Hall Museum of East Hampton and New York University's Grey Art Gallery, Rose explored the mutual advantages of their fertile cross-pollination. Krasner, the more adamant and sophisticated of the two when they met in 1942, and the more widely exhibited, gave Pollock the benefit of her worldliness, her thorough grounding in European Modernism, and a taste for her heroes, Mondrian and Matisse. He offered her the example of his tumultuous breakthrough into a kind of painting that was as direct as drawing, that altered the notion of pictorial space, and that made primal impulse and the act of creation its essential subject matter.

For Krasner, the relationship was both nurturing and devastating. Her encounter with Pollock's work shocked and challenged her as it did so many other painters for whom Pollock, in Willem de Kooning's words, "broke the ice." But the other painters didn't have to live with those paintings, as she did, grappling daily with their implications for her own work. They didn't have to lavish love and energy on the care and protection of the fragile giant who painted them. Most of Krasner's best paintings were missing from the *Krasner/Pollock* show—and will be the revelation of the Houston exhibition—for the reason that her raucous flowering came only after Pollock's death.

At 10:15 on the night of August 11, 1956, Jackson Pollock's green convertible skidded into a tree in the Springs section of East Hampton, NY, and turned over, killing him and one of his two passengers. The full power and versatility of Krasner's repertoire has emerged in the twenty-seven years since then.

During the first eighteen months after Pollock died, Krasner painted seventeen large canvases, some of such dazzling color and voluptuous fecundity that Bryan Robertson, in the catalogue for the 1965 Krasner retrospective he organized at the Whitechapel Gallery in London, called them "a stunning reaffirmation of life." She remembers that, at the very moment when she was most potently aware of her grief, she was painting butterflies and bugs, and nature's renewal in a rhapsody of pure greens and velvety reds called "Listen."

Soon, however, guilt elbowed aside Krasner's attempts to come to terms with her loss. She had gone to Europe on the eve of the accident because Pollock was drinking again; he had a fatal attraction for the Cedar bar and his role of two-fisted drinking, big-time artist. She was at a moment of struggle in her painting. The marriage was in crisis. She "wanted a vacation, a break. I wanted to *be by myself.*" It took years of analysis before she could accept her non-responsibility for Pollock's accident: "It would have happened if I'd been here or in Timbuktu. I'm not God."

In the meantime, the paintings became her psychic battleground. By 1960, the generous, swooping lines and aerated colors of the "Listen" period had become tight, feathery strokes, thick globs of impasto, and a palette limited to off-white and burnt umber. She wasn't sleeping well and was working at night under artificial light. Sticking to her limited palette, she overpainted and overpainted. Her staccato splotches, slashes, and scratched-out paint seem to be in constant danger of getting sucked into the deep space of the void, which can be glimpsed intermittently. Usually Krasner's space, like Pollock's, was situated firmly on the surface of the canvas; but in these cataclysmic paintings, she experimented with an infinite receding space that Pollock, too, had investigated in paintings like "The Deep," shortly before his death.

By 1962, Krasner's fury was spent. Color began to reemerge in her paintings—although never again with the vulgar abandon of the late '50s—along with the generative, as opposed to destructive, side of nature. Emerging, too, was Krasner's steely will. In 1963, she fell and broke her right arm, her painting arm. She simply went on painting with her left hand, squeezing globs of white and saturated crimson and green directly from tube to canvas in the dappled all-over patterns of the 1963 "August Petals." For nearly a decade, collage has been her form of preference, particularly collage that cannibalizes her own past work. Old charcoals sheared into slivers and glued onto the canvas take their place in the revisionist geometry of paintings like the 1976 "Past Conditional." Old lithographs cut into hard-edged curves and vectors become part of such speedy space-age paintings as the 1981 "Twelve Hour Crossing, March 21."

This summer, Krasner hung two old paintings that never seemed to jell on the white walls of the East Hampton farmhouse she once shared with Pollock. Rheumatoid arthritis in the ankles makes it impossible for her to stand for any length of time this year; but she can, as she puts it, "poke at" painting and collage onto it until she is able to please herself, always her severest critic. Her way of working has always been to treat past, present, and future as a continuum, to continuously "reenter" an unsatisfactory painting—no matter how old—until it is finished. "My painting is biographical," she has said, "if anyone can take the trouble to read it."

There are, for instance, her compellingly odd colors: a particularly harsh orange, a Victorian maroon, fluorescent pinks, the gold of motel carpeting, greens from acid to Sherwood forest. Some of those colors—particularly the orange and the alizarin crimson—as well as Krasner's calligraphic line and hieroglyphic images come from the prayer books and manuscripts she studied at Hebrew school in the East New York section of Brooklyn, where Lenore Krassner (she dropped the second 's' in adulthood) grew up. At home, they spoke Hebrew, Yiddish, and the Russian of her parent's homeland.

At thirteen, Lenore had to choose a vocation in order to be placed in a suitable high school, and she declared she wanted to be an artist. She didn't even know what an artist was. By the time she met Pollock in 1942, Krasner had completed her training in academic art at Cooper Union and the National Academy of Design, she had worked as an artist for the Works Progress Administration's Federal Art Project, had exulted in her discovery of the French modernists at the then-new Museum of Modern Art, and had exhibited with the Artists Union and American Abstract Artists. She was an habitué of the avant-garde world of New York City intellectuals; and, most significantly, she had studied the ramifications of Cubism, the color theories of Matisse, and the geometry of Mondrian at the Greenwich Village school Hans Hofmann opened after he fled Hitler's Europe. (Later, Mondrian would flee, too, and Krasner, who shared his passion for boogie-woogie, had the satisfaction of hearing him praise the "inner rhythm" in her work.)

Krasner climbed *(Continued on page 502)*

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the five flights of stairs and knocked on Pollock's studio door one January day in 1942 because she was curious. The artist and critic John Graham had invited her to show in his exhibition, *French and American Painters,* at the McMillen Gallery. She was familiar with all the French masters and all the Americans except this man Pollock. "My God, there it is," she remembers thinking at first sight of his work. "It had an energy and living force that made me take notice."

Krasner at that moment was striving in her own work to break out of the Cubist grid. She recognized immediately that Pollock was doing so with paintings that permitted him the freedom of drawing. She was still relying on an object outside herself to paint—a still life, a model. Pollock was finding a way to work, in his words, "from the inside out, like nature."

Krasner got the message immediately; it took her years to transform her own work. For three years, once she had moved into Pollock's Ninth Street studio, she struggled. She was painting and overpainting until everything was reduced to what she has labeled "grey slabs," while Pollock's work was growing in confidence and power and his reputation along with it. He was showing at Peggy Guggenheim's gallery, Art of This Century, and, in Barbara Rose's words, becoming one of the "most talked about artists in America."

But Guggenheim's insistence that the socially uncomfortable Pollock attend her parties was not helping his persistent problem with alcoholism; and at Krasner's urging, they bought an old farmhouse in the Springs section of East Hampton, married, and moved to Long Island in 1945. While Pollock was exploding into his classic "drip" paintings there, Krasner was making tightly controlled, thickly painted "Little Images," which were pointing to the solution of rhythm and color that would finally so brilliantly work for her.

Krasner had had a disastrous exhibition of her paintings at the Betty Parsons Gallery in 1951; and she was making drawings, trying to work her way into the next regenerative cycle. As she finished each drawing, she would tack it to the bedroom wall; and when she was through, she hated it all. Systematically, she tore each drawing in half, slammed the door, and didn't return to the room for three days. When she did come back, the possibilities of pasting those drawn fragments to canvas immediately occurred to her. By 1955, in works like "Shooting Gold," the collage elements were black paper and burlap that ordered the painting in imperative verticals. There was a new bravura authority in Krasner's work, and Pollock was delighted. "Lee is doing some of her best painting—it has a freshness and bigness that she didn't give before," he wrote their friend, the painter Alfonso Ossorio.

Would Krasner have made the leap from those dramatic collages to the freedom and mastery of her mature style if Pollock hadn't died? Barbara Rose suggests that, while he lived, while he teetered dangerously close to the edge of control in his own paintings, Krasner could not afford to take her own feet off the ground, even had she been psychologically prepared to do so. "Krasner was only able to give up control or, to put it more bluntly, to be pushed to lose control, by a real-life accident that shattered her life and left her with nothing but her art to live for," says Rose.

Krasner herself has said that, while Hofmann gave her enthusiasm, "Pollock gave me the confidence to accept my own experience."

Just before she left for Europe before the accident in 1956, Krasner completed a painting in which her thrusting verticals contained a monstrous figure with a clawed foot and distended body parts that dominated the picture and threatened to burst from it. In the upper right-hand corner was an eye, scratched out of the black paint. "It scared me," she recalls. "I dragged Pollock into the studio, and asked, 'Isn't it too much?' He said, 'Don't worry, keep painting, but take the eye out.'"

The eye was still there when she returned from Pollock's funeral. She left it in and began another painting. ▽

VITA SACKVILLE-WEST

(Continued from page 435)

often write like this and I will now stop it; but I had somehow to suggest the impressions of a callow youth struck all of a heap.

I first saw her at Charleston, our Sussex home. I do not remember much of the visit save for my own private emotions. I saw her again, and it was a more interesting encounter, when a party travelled by night from London to Yorkshire in order to see a solar eclipse. It was then that I saw Vita in Virginia's company and was considerably struck by her modesty. At that time Vita was, in public estimation, a much larger literary figure than her friend. Vita knew better, and in her attitude to Virginia there was not only affection but a slight suggestion of deference which was very becoming. It showed a loveable humility of character and also a rare discernment; it is not easy to know better than the critics when the critics are being kind.

Thereafter I always saw her, as far as I can remember, in Virginia's company and hence, I suppose, on her "best behaviour." Although Vita was an entirely amiable person and although she had a native and most sympathetic modesty, she was also a person who could and did face the world majestically; she was one of those fortunate beings who can move grandly and with perfect assurance through life. That was "my Vita," and those who read this fascinating volume will realize that "my Vita" was only a fraction of the whole Vita; there was a Vita who made the most fearful muddle of her life, a changeable, willful, perverse, and deeply worried Vita. Also a scandalous Vita who had inherited something from that Sackville ancestor who, according to Pepys, "ran up and down all night almost naked in the streets." She was a female Don Juan with an enormous record of homosexual indiscretions and of impossible entanglements, for she was much better at picking up her lovers than at setting them down again. A time was to come when Virginia would feel that Vita had a deplorable weakness for rather second-rate characters, and the reader of this biography may be tempted to agree with her. That very kind and good man her husband would also have agreed, I think. He was patient and tolerant; she could be selfish and inconsiderate. But his benevolence was rewarded. To be sure, she was far less perfect than "my Vita," but in spite of everything, and in a very real sense, she was his Vita. ▽

NERVE UNDER FIRE

(Continued from page 441)

reported, "Physically, I was very lucky. Psychologically, I was seriously injured."

Meiselas, who has a reputation for fearlessness and calm under fire, inspires awe and respect in her colleagues. After she recuperated, she admitted, "I didn't want to go down dirt roads for a while. But especially for a photographer, it's all about going down dirt roads. That's a metaphor—turning corners, not knowing where you're going, being open to reality revealing itself rather than having preconceived views. If you don't feel you can do that, it affects your work."

And for these women, work is paramount. "When you're a correspondent, you're working all the time," said Omang. "You don't have a personal life. You have a job."

One reason is the unrelenting pace and urgency of the story. "I've had three days off in the last eighteen months," said Preston, a stringer for *The Boston Globe.* "There's news every day in El Salvador, and it's more agonizing to try to sit home and pretend it's not happening than to go out and cover it."

Gender itself can have an impact on one's ability to cover the story, particularly in an area where Latin machismo dictates much of male behavior. Most women correspondents say that can work both ways. "There are a lot of obvious advantages and very obvious disadvantages," said Anne Nelson. "People are not as threatened by you; they are quicker to trust you, whether they are the families of victims or high-ranking officers. They also tend not to take you as seriously. They may give you more of a runaround than they would a man, and there's always the possibility of sexual harassment. But it balances out."

Most of the women who have spent long periods of time in Central America are single, but there are some prominent exceptions. When Lydia Chavez was offered an assignment in El Salvador by her editors at *The New York Times,* she decided to go even though her husband would be staying in New York. "I wanted to do it badly, and he understood," she explained. "This is the best story, and not all the good sense I have in the world could keep me from doing it."

She and her husband have been able to see each other about once every three months, but their reunions are hardly Champagne and roses. On his last visit to El Salvador, a two-day trip, Chavez's husband accompanied her to the morgue on a story. The next day, she learned that a friend and source had probably been killed, and her husband had to wait while Chavez raced around trying to find out what had happened.

So far, she has reservations but no regrets. "I'm glad I did it and I want to finish it, but it's difficult," admitted Chavez, who is thirty-two. "If I do a good job here, I'll get a good follow-up assignment. But I can't just say, 'I want to go to the Middle East.' I have to consider what my husband wants to do, and that's a problem. The men down here who are married seem to have more latitude. A lot of wives still follow their husbands around. Being separated like

this is very hard on a marriage, and if you're a woman there's not the same understanding as if you're a man and your wife is at home. My husband's friends think he's nuts to let his wife be out in El Salvador; even if she doesn't get killed, she certainly isn't home at night."

Some women find that the lure of the job wanes after a few years; constant stress and danger can lead to a particularly acute form of job burnout. Along with almost all the other network personnel then stationed in Nicaragua, Ellen McKeefe was evacuated in 1979 after Bill Stuart, an ABC-TV correspondent, was murdered by National Guardsmen. Before she left, McKeefe—who had gone out for a drink with Stuart only the night before—took his body to the morgue. As she was escorting her dead colleague into the building, the back of his skull—which had been shot at close range, execution style—fell off.

McKeefe has since returned to Central America for brief assignments. "I was curious to go back, and the adrenaline was flowing again, but in my heart of hearts I knew I didn't want to do it full-time," said McKeefe, who is now thirty-eight. "I don't know whether that's a function of age or of what happened, but the whole time I was there I found myself thinking, 'Hey, it's somebody else's turn—what the hell am I doing here?' "

Others find they have become hooked. "This becomes a way of life, for better or for worse," said Anne Nelson. "As a reporter, you are there as history is being made, in a unique position to understand how it is happening. That becomes incredibly addictive."

Some even accord the experience the highest praise one can bestow upon any job. Asked what she would like to be doing in five years, Julia Preston didn't even hesitate. "I'd like to be doing what I'm doing now," she said. ▽

THE ONE HUNDRED

(Continued from page 448)

moved along with the country. We are great cooks in our own style and in the many other styles that we have made our own.

One can hardly point to the home of Mr. and Mrs. Andrew Heiskell—he, the quintessential chairman, is chairman of the Library's board and was the past chairman of Time, Inc.; she is of the family of *The New York Times*—as the manifestation of a trend. Its objects are too perfect, too rare and chosen with a too perfect and classic taste. Yet their taste, in its traditionalism, does represent a trend. If they could achieve it, this is the vision of today's brides who are rushing back to the formal bridal registry lists and choosing patterns of flatware, china, and crystal that were abandoned only a short while ago by the children of the 'sixties and 'seventies. One does wonder where they are going to put all the stuff they are so busy amassing in today's homes without dining rooms and sideboards.

Whatever other trends these numerous and various parties represent, they do embody two overwhelmingly attractive American traits, the friendly willingness to entertain—even strangers—in one's own home and the desire to do charitable good deeds, even at the cost of much personal labor. I have come to realize that people give the same balls and dinners in Europe; but, without puritan morals, they see no need to justify them by doing good for anybody. I think I prefer our way. ▽

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BRAIN WORK

(Continued from page 469)

hormones that were formerly thought to originate in other parts of the body and to get into the brain only through the bloodstream. Now it seems as if some of these hormones are also brain chemicals; but, when they originate in brain tissue, they fulfill entirely different functions from those they accomplish when they come from other parts of the body. Pituitary hormones originating in brain tissues have been found that may, by themselves or by interacting with other brain substances, affect pain perception, addictive states, and may present a clue to psychiatric disorders. "For instance," she said, "administration of the hormone ACTH (which is made in the brain) and its analogs *directly into the brain* of rats affects a variety of behaviors, such as active and passive avoidance behavior, memory, and sexual response." There is evidence that other brain hormones regulate feeding patterns and may present a clue to both why some persons chronically overeat and why others become anorectic.

Among recent discoveries is the evidence of structural cellular differences in male and female brains (believed to be secondary to different fetal hormonal exposure in the two sexes). Much of this research is controversial. It has been interpreted by a few as just one more "anatomy is destiny" declaration. But scientists like Dr. Krieger point out that indications that brain organization may be somewhat different in males and females, probably from conception on, do not imply any value judgment. "We are not saying that such differences make one sex smarter, or better, or more stable than the other . . . just slightly different," said a woman who has become one of the most original and highly regarded researchers in a field formerly almost totally dominated by men: neuroendocrinology.

Other scientists are beginning to understand the chemistry of such strong emotions as anxiety and depression. At the National Institute of Mental Health in Bethesda, Maryland, Steven M. Paul, M.D., is working with chemicals that in seconds can produce severe anxiety when given to monkeys. Researchers are discovering the binding sites in the brain, called receptors, on which chemicals act to induce intense fear or severely anxious responses. We have long had drugs that inhibit anxiety (Valium is the most frequently prescribed), but we have not really known how anxiety affected the brain in the first place. Now researchers at NIMH are able to manipulate brain chemicals in animals to produce a temporary true *mental* illness. If we can produce the symptoms of mental illness by manipulation of brain chemicals in animals, down the road may well be the cure, or even the prevention, of certain types of emotional and mental illnesses in people.

OUR BRAINS AND OUR BEHAVIOR

Eric R. Kandel, M.D., is a psychiatrist, and also a neurobiologist. Like other neurobiologists, he believes that all human behavior, regardless of its cause, originates in the interaction of various brain cells.

"All of our thoughts and our actions result from our brains' behaving in very specific ways," he said. On the other hand, of course, the brain itself is susceptible to environmental influences. So it is perfectly conceivable, although documentation may still be lacking, that certain inadequate relationships in life could lead to alterations in brain function which express themselves in neurotic or psychotic illness."

Like other neurobiologists, he believes that most forms of mental illness, including schizophrenia, severe depression, and manic-depressive psychosis, are forms of *brain* illness and that these major psychoses are probably genetically determined to an important degree.

Today, Dr. Kandel's principal interest is in the function of the *normal* brain, and specifically in the mechanism of memory and learning. He has found that brain function is altered as animals are exposed to learning experiences, and that there seem to be common features in the cellular alterations that account for elementary forms of learning. "Of course," he said, "one cannot be sure that the same chemical reactions take place in the human brain, but biological evolution is conservative, and it is quite possible that a similar class of chemical changes occur in human brains during various learning processes."

As a result, Dr. Kandel speculates that psychotherapy, when it does help, may actually change the way the brain functions, the manner in which nerve cells using various neurotransmitters communicate with one another. "Of course, we are many light years away from understanding what happens in the brain as a result of psychiatric treatment; but, to me, it makes sense to look at both psychotherapy and drug therapy in a common conceptual framework," he concludes.

PAIN: PERCEPTION AND CONTROL

One of the recent discoveries in brain chemistry that Dr. Lewis Thomas finds "most enthralling" is the endorphins, simple peptides "secreted within the brain with the particular function of attaching specifically to the surface of cells responsible for the awareness of pain, at the same sites to which morphine and heroin habitually become attached," he writes in his book, *The Youngest Science.*

" . . . the most interesting question of all is why do such substances exist?" he asks. "What is the biological purpose of endorphin? Is its anti-pain function what it is really designed to accomplish, or is this a more or less incidental side effect, a biological accident, with some other still-unguessed-at role in the regulation of messages in the brain?"

Dr. Thomas points out that not only human and other higher species secrete endorphin in their brains . . . even earthworms do. "Perhaps this is simply a piece of extraordinary good luck on the part of nature," he continues. "I have to doubt this, as an earnest believer in the details of evolution. Yet there it is, a biologically universal act of mercy."

Researchers believe that the peptides called endorphins and enkephalins switch on to protect us from unbearable pain. They produce a form of natural analgesia, similar to that provided by the opiates. How they are activated, no one really knows as yet. But some researchers feel that they may turn on when such techniques as hypnosis or even acupuncture are used to alleviate pain without the use of drugs.

Incidentally, according to Kathleen Foley, M.D., chief of the pain service of the Memorial Sloan-Kettering Cancer Center and associate professor of neurology in pharmacology at The New York Hospital-Cornell Medical Center, heroin and morphine seem to attach to pain-control sites in the brain in almost identical ways. "Heroin simply turns to morphine in the body," she says. "This fact, plus some new techniques we have discovered for the clinical use of long-acting morphine, should make the whole controversy about need to use heroin instead of morphine for pain control obsolete."

There have been some other new discoveries about pain. For instance, researchers had long believed that when a person in pain is put under stress, pain gets worse. Recently experiments on rats have shown that certain kinds of stress seem to alleviate pain, make it felt less rather than more. "Actually, we probably knew something like that anyhow," Dr. Foley said. "If someone is threatened by a person with a gun or by a fire in the living room, he or she will often be able to run away from the danger, in spite of a broken ankle. The pain does not reappear until the danger is over. . . . Now we can induce certain kinds of stresses in the brains of animals that seem to alleviate or eliminate pain. We don't know yet exactly how this discovery will help us in controlling pain in human beings . . . but it's an interesting avenue for research.

"We are also learning that neurotransmitters play an important role in pain perception and pain inhibition . . . that there is not just one opiate receptor to which a drug, the opiate analgesic, binds. There are multiple receptors throughout the brain that mediate different pharmacologic effects of drugs. So now the race is on to develop analgesics that will bind to one receptor that produces analgesia but not to another one that causes respiratory depression, which may, of course, be fatal." Other researchers who feel that somewhere there must be powerful analgesic drugs that do not bind to receptors which cause addiction are looking for these kinds of chemicals. Pain researchers speculate that the day when we have the ideal pain-killing drug, which will alleviate suffering without depressing respiration, without causing confusion or loss of consciousness, and without becoming addictive, may be coming, perhaps in the not very distant future.

ADDICTION: WHAT'S NEW?

Why do some individuals become addicted to narcotics or stimulants that others can take or leave? Why does one person become an alcoholic while another who drinks similar amounts never goes beyond the boundaries of social drinking? Is there really a difference between a physiologically addicting and a so-called psychologically habit-forming drug? Some answers seem to be coming out of the laboratory.

Deep within the human brain there is a tiny bluish spot. Called the "locus coeruleus" (because of its color), it may turn out to be one site where some of the highly uncomfortable sensations associated with withdrawal from narcotic drugs seem to be originating. Scientists have found, for instance, that electrical stimulation of that tiny blue spot produces behavioral and psychological effects that are symptomatic of withdrawal from narcotics. They, incidentally, also produce the same symptoms as natural fear and anxiety. Researchers at the Yale University School of Medicine have discovered that the drug clonidine, used widely in the treatment of high blood pressure, can eliminate many of the miserable withdrawal sensations. The drug seems to act by blocking the activity of nerve cells using a brain chemical called norepinephrine, which in turn seems to be manufactured by cells in the miniature blue spot.

Researchers are also seeking answers to why some individuals become addicts to anything

from opiates and alcohol to cigarettes and sweets or potato chips. Formerly, there was much speculation about the "addictive personality." Now there is some speculation about *"the addictive brain."* According to Herbert Kleber, M.D., professor of psychiatry at the Yale University School of Medicine and director of the substance abuse unit at the Connecticut Mental Health Center, some individuals may simply be born with a deficit of certain brain chemicals that are known to be natural fighters against anxiety and pain, the endorphins and the enkephalins. Perhaps, for such people, taking in narcotic substances or even alcohol may constitute a form of self medication. If this theory turns out to be true, it may be possible to induce more natural production of these missing brain chemicals, and thus prevent addiction from occurring.

It is also possible that use of certain drugs and alcohol may permanently alter brain chemistry, suppressing the production of the *natural* analgesic and calming hormones, which have been replaced from the outside by their chemical cousins. If, indeed, there is a permanent alteration, then clinical treatment of addiction "would have to be reevaluated," Dr. Kleber said. "We might have to think of drug addiction, for instance, in the way we have thought of other chemical deficiency diseases, such as diabetes, and continue to supply the missing chemical on a lifelong basis. But, to date, we certainly do not have the scientific back-up for such a conclusion."

Incidentally, Dr. Kleber feels that the current cocaine epidemic may have reached its peak, and that we are about to see a turning point: back to heroin. "As one expert once explained it, nature seeks homeostasis," he said. "That's one of the reasons why mind-altering drugs seem to run in fashionable cycles. First, we get a period of downers, i.e., heroin, Quaaludes, etc. Then, when everyone is no longer calm, but depressed, we go on a cycle of uppers . . . i.e., cocaine, and amphetamines. At this point, some of the heavy cocaine users we are seeing at the Center are beginning to also use heroin to bring themselves down . . . and to me this looks like the beginning of another turn in the addiction cycle."

Dr. Kleber has long believed that the difference between so-called physiologically addictive and psychologically habit-forming drugs was largely semantic. ("Many people did not believe that cocaine was addictive, until we got all those cocaine addicts," he said.) Now the new brain-chemistry research seems to be bearing out that premise.

THE MIND MEDICATIONS:

"Psychiatry has really entered the era of science," said Dennis S. Charney, M.D., chief of clinical research at the Connecticut Mental Health Center in New Haven and assistant professor of psychiatry at the Yale University School of Medicine. "Today we are looking at mental disorders in the ways we have always looked at other medical problems . . . and that means we treat them with physiological as well as psychological means. The results we have been getting from the combined forms of treatment are getting better all the time."

The most recent advances in the field of drug therapy have come in the area of *depression*. As of this year, two new classes of antidepressants have come on the market, and they may help patients who did not respond to the two previously available types of antidepressants: the tricyclates, and the MAO inhibitors.

One new class of drugs is known as the tetracyclates and is chemically somewhat similar to the older varieties and has the same side effects on some patients, including such uncomfortable but not disabling symptoms as very dry mouth and occasional visual blurring. But an even newer class of drugs, based on a very diferent brain reaction, seems to avoid these problems. "Some depressed patients who did not wish to continue their medication because of side effects are willing to continue to take the newer drugs as long as they need them," Dr. Charney said. The drugs' generic name is bupropion (not yet FDA-approved); not only do they seem to help deeply depressed patients, but they also seem to keep those with occasional *manic* states on a more even keel.

Results seem to be even more promising when these new drugs are used in combination with lithium, which has long been used to treat what psychiatrists formerly referred to as "manic-depressive psychosis" and is now called "bi-polar depression." What's more, a combination of buproprion and lithium seems also to work well with individuals who have been severely depressed and have not responded to any other form of drug treatment.

Another new drug has shown excellent results when used on patients *who were both depressed and severely anxious*. Formerly, physicians might give combinations of antidepressants and anti-anxiety drugs. The new drug, with the generic name of alprazolam, recently FDA approved, takes the place of these two medications and apparently works better and has fewer side effects.

New clues: how we feel pain

There are no really new drugs against the most common forms of anxiety, but researchers have discovered that *panic attacks* (against which tranquilizers were formerly prescribed) seem to respond much better to the tricyclic antidepressants and the MAO inhibitors. Even phobias seem to respond to these medications; although, according to Dr. Charney, drug treatment for this type of disabling condition should really be combined with group therapy and/or possibly such special psychological techniques as assertiveness training.

Unfortunately, the least progress in drug treatment has been made in the area of the *major psychoses*, such as schizophrenia. Long-term, high-dose use of such powerful medications as Thorazine produces, in a few patients, a tragic and irreversible side effect known as tardive dyskinesia. This is a severe disorder that produces involuntary movements, similar in some ways to Parkinson's disease.

"We hope that all the new information that is coming from brain research may, eventually, help us to find medications that will control, or even prevent, psychotic episodes. At that point, we will have won one of the major battles in the war against mental illness," Dr. Charney said.

MIRACLES OF BRAIN SURGERY

Nobody but Dr. Frankenstein has, as yet, tried to transplant a human brain (although experiments of this nature have been carried out on animals). However, other types of brain surgery that even five years ago still seemed to be in the science-fiction category now are not just possible, they have been highly successful when done by skilled, experienced neurosurgeons in major hospitals throughout the United States.

For instance, it is now possible to perform *an arterial bypass of the brain* just as it has been possible to do an arterial by-pass to the heart: arteries to the scalp are transplanted to superficial brain arteries that are clogged or in some other way damaged, according to Russel H. Patterson, Jr., M.D., professor of surgery (neurosurgery) and head of neurosurgery at The New York Hospital-Cornell Medical Center.

Brain tumors can now be removed with *lasers*, rather than with a surgical scalpel, thus keeping bleeding in the brain to a minimum. There is a new device that uses *ultrasound*, which literally fragments brain tumors and allows their aspiration through a tiny tube. This new technique makes it possible to remove tough, fibrous tumors with a minimum of damage to surrounding brain cells. Also, by literally sucking brain-tumor fragments out of the skull, the surgeon can be sure not to disrupt major blood vessels.

Catastrophic bleeding into the brain can be prevented by *closing potential bleeding points with clips that look like tiny clothespins*. Weak spots in the brain arteries also can be reinforced by inserting a very small catheter into the body (often through the groin), feeding it into a major artery to the brain, and then blowing up a device that looks like a tiny balloon at the end of the catheter. It is also possible to inject special glues to plug weak arteries through similar, microscopically small tubes, thereby preventing a hemorrhage in the future.

Because new techniques in surgery are preventing disabling problems in brain function, it is more important now than it ever was before to seek help from a competent neurologist when there is reason to believe that a dangerous condition may have developed. "Once brain function has been lost, there may be little we can do . . . but we often can *prevent* severe damage before it occurs," Dr. Patterson said.

NEWS ABOUT STROKES

Many victims of major stroke could be spared the worst results of this brain disaster, which occurs when that organ is deprived of blood, usually by blood clots or by narrowed or ruptured blood vessels, if more doctors and the public learned to recognize its early warning signs, according to researchers at the National Institute of Neurological and Communicative Disorders and Stroke, Bethesda, Maryland.

Physicians now know that major strokes may evolve from small warning strokes or transient (temporary) ischemic (insufficient blood) attacks, known as TIAs. Recognition of the symptoms of TIA may allow physicians to use drugs, surgery, or both to *prevent* a major stroke.

Symptoms of "little strokes" (which may precede major ones), including TIAs are: 1. Brief loss of vision, 2. Numbness or weakness in a limb or on one side of the face, 3. Unsteady gait or loss of balance, 4. Temporary speech impairment, 5. Sudden dizziness, drowsiness or headaches.

Researchers at the National Institutes of Health emphasize that any person who experiences one or more of these symptoms needs a complete physical examination, possibly followed by a neurological evaluation, especially if that person is overweight, consumes a high-fat diet, or suffers from high blood pressure, diabetes, hardening of the arteries, or heart disease. ▽

FASHION INFORMATION

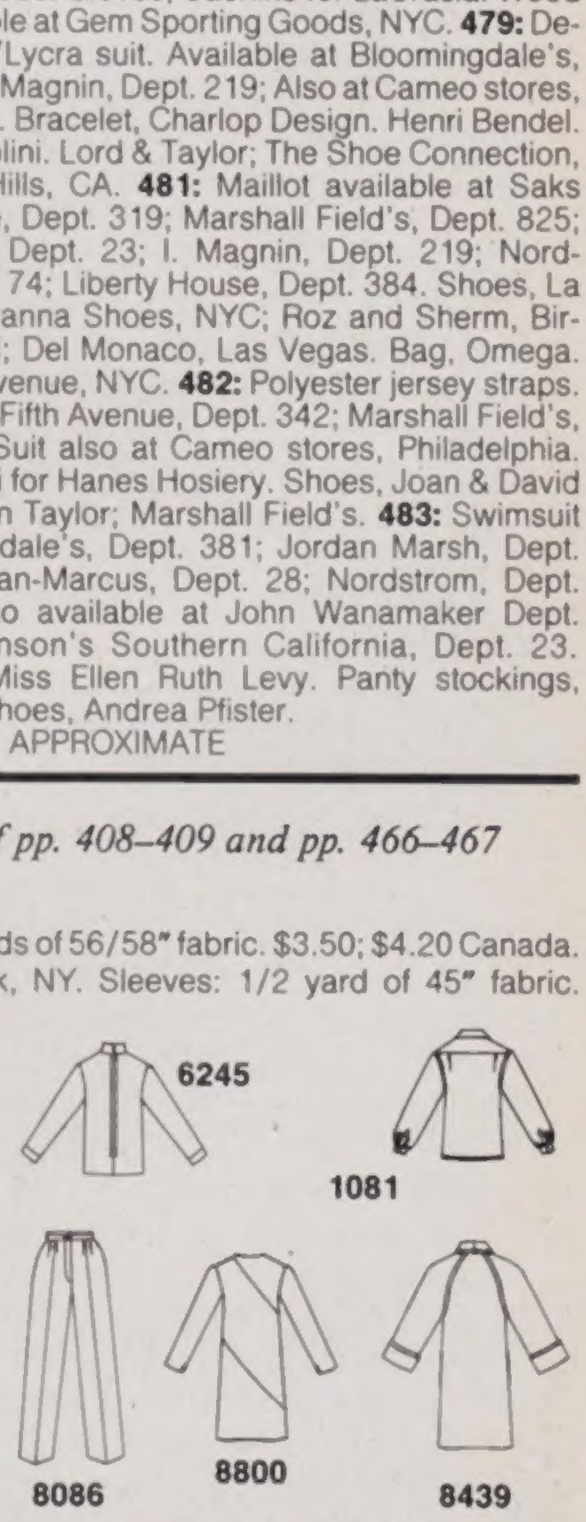
Page 107: Earrings available at Robinson's, Newport Beach and Beverly Hills CA; I. Magnin. **206:** Orlon sweater, $35. Antron/Lycra unitard, $38. Pavlova's Pointe, NYC. **388:** *Bottom right:* Ray-Ban sunglasses by Bausch & Lomb. Belt, Jill Stuart. Saks Fifth Avenue; Alan Price, Pittsburgh PA; Jana's, Studio City CA. **392:** Hat, Tryons by Peter Bradley. Barney's; I. Magnin. . . . Belt, Ruza Creations. Altman's; Jonni L. Walker's Panache, Atlanta. Bag, Susanne Moss for POC., NYC. Gloves, LaCrasia. Bloomingdale's; I. Magnin. **398:** Bracelets, M&J Savitt. To order at Terry at Jimmy's, Brooklyn NY. Gloves, Naomi Misle. Bag, La Bagagerie, NYC. Panty stockings, Pierre Mantoux for I.L.C.A.T. December at Bergdorf Goodman. Shoes, Maud Frizon, NYC and Bal Harbour. **400:** Dress at I. Magnin, Dept. 201; Frederick & Nelson, Dept. 028. Also at Sara Fredericks at Bonwit Teller, Boston; John Baldwin, Dept. 85. Earrings, Sandy Cies. Savage, NYC. Butterfly necklace, Eduardo Costa. Saks Fifth Avenue NYC. Bag, Whiting and Davis. Macy's, Herald Square. Panty stockings, Leg looks by Burlington. Bloomingdale's; Robinson's, California. Shoes, Walter Steiger, Madison Avenue, NYC and Brighton Way, Beverly Hills. **401:** Outfit available at Saks Fifth Avenue, Dept. 315; Filene's, Dept. 351; Montaldo's, Dept. 97; Jacobson's, Dept. 21; I. Magnin, Dept. 201. Also at The Denver, Denver CO. Dress only at Dayton's, Dept. 361; jacket only at Nordstrom, Portland, OR, Dept. 66. Earrings, Mokus & Co. Bracelet, M&J Savitt. Belt, Calvin Klein. Panty stockings, Gerbe. Ultima, NYC. Shoes, Manolo Blahnik, NYC; Ultimo, Chicago; Neiman-Marcus, Beverly Hills. **402:** Outfit at Altman's, Dept. 147; Hudson's, Dept. 394; Neiman-Marcus, Dept. 36; Bullock's, Dept. 332. Also at Nan Duskin; Gidding-Jenny; Famous-Barr, Dept. 136. Hat, Patricia Underwood. Bracelets, M&J Savitt. To order at Terry at Jimmy's, Brooklyn NY; M&J Savitt at Stanley Korshak, Chicago; I. Magnin. Panty stockings, Leg Looks by Burlington. Bloomingdale's. **403:** Dress at Lord & Taylor, Dept. 52; Montaldo's, Dept. 09; Rich's, Dept. 329; Swansons on the Plaza, Dept. 06; Frost Bros., Dept. 530. Also available at Cyreld, Brookline MA; Claire Dratch, Bethesda MD; Sandy Austin, Lafayette LA; Stanley Korshak, Chicago. Earrings and cuff, M&J Savitt. To order at Bloomingdale's Cul-de-Sac. M&J Savitt at Stanley Korshak, Chicago; I. Magnin. Bag, La Bagagerie, NYC. Panty stockings, Pierre Mantoux for I.L.C.A.T. December at Bergdorf Goodman. Yves Saint Laurent Shoes. Delman at Bergdorf Goodman. Saint Laurent Rive Gauche, Beverly Hills. **404:** Dress available at Bonwit Teller, Dept. 68; Hudson's, Dept. 353; Marshall Field's, Dept. 814. Earrings, Isabel Canovas. Gloves, Prada. Bergdorf Goodman. Belt, Calvin Klein. Anne Klein Shoes for Schwartz & Benjamin. Saks Fifth Avenue. **405:** Dress at Bloomingdale's, Dept. 341; Marshall Field's, Dept. 28; Neiman-Marcus, Dept. 411; Bullock's, Dept. 336; I. Magnin, Dept. 36. Also at Kaufmann's, Dept. 819; Montaldo's, Dept. 01; Hudson's, Dept. 359. Sunglasses, Metalflex for Fiorucci. Marter & Parsons, NYC; Aye for Eyes., Denver CO. Earrings, Terrafirma. Bergdorf Goodman; Jere Scott at Stanley Korshak, Chicago. Bracelet, Patricia von Musulin. Bloomingdale's Cul-de-Sac; Ultimo, Chicago. Bag, Carlos Falchi. Panty stockings, Hue. Henri Bendel; I. Magnin. Shoes, Charles Jourdan, Trump Tower, NYC. **406:** Rayon/nylon dress. Silk shawl. Neiman-Marcus, Dept. 50. Earrings, Diva Fantasy Designs. Bracelet, Leo Wills. Henri Bendel; Honore, Hartford CT; Ultimo, Chicago. Panty stockings, Geoffrey Beene for Bonnie Doon. Shoes, Gino Aldrovandi (division of Galo Shoes). Gino Aldrovandi, NYC. **407:** Silk lame dress, $820. Dianne B., NYC. Scarf, Anthony Ferrara for Whiting and Davis. Rita's Blue Tent, NYC. Panty stockings, Hue. **408:** Wool pants fabric at G. Fishman's Sons, Chicago; Home Silk Shop, Los Angeles. Jersey tunic fabric at Maxine Fabrics, NYC. Sequinned polyester chiffon available at B&J Fabrics, NYC. Bag, Isabel Canovas. Anne Klein Shoes for Schwartz & Benjamin. Bloomingdale's. **409:** Silk dress fabric and sequinned polyester chiffon at B&J Fabrics, NYC. Buttons available through Tender Buttons, NYC. Earrings, Daphne Jewelry. Panty stockings, Leg Looks by Burlington. Bloomingdale's; Donaldson's, Minneapolis MN; Robinson's, California. Shoes, Walter Steiger, Madison Avenue, NYC and Brighton Way, Beverly Hills. **412:** Hat, $330. Scarf, $1100. Saint Laurent Rive Gauche Boutique Femme, NYC. Earrings at Bergdorf Goodman; Hattie. **413:** Earrings at Martha; Nan Duskin. **414:** Fabric by Lane Bergosesia. Dress at Neiman-Marcus, Dept. 50; I. Magnin, Dept. 30. Earrings, Cathleen Bunt. Farfalla, NYC. Yves Saint Laurent Shoes. **415:** Outfit available at Neiman-Marcus, Dept. 50; I. Magnin, Dept. 30. Earrings, Victor Carranza. Bergdorf Goodman. Bracelets, Robin Kahn. Henri Bendel. Belt, Tess Designs for Galanos. Shoes, La Marca. **416:** Galanos at I. Magnin, Dept. 3.. Earrings and bracelet left arm, Marieluisa Stern for Stigi. Earrings at Henri Bendel. Bracelet, Terry at Jimmy's, Brooklyn NY. Bracelet right arm: Kenneth Jay Lane. Saks Fifth Avenue, NYC. Dim Hosiery. Saks Fifth Avenue. Shoes, Gino Aldrovandi (Division of Galo shoes). Gino Aldrovandi, NYC. **417:** Galanos viscose/silk/metallic blend skirt. Turnout available at Saks Fifth Avenue, Dept. 520; Neiman-Marcus, Dept. 50. Earrings, Eric Beamon for Crystal to Wear. Bergdorf Goodman. Bracelet, Leo Wills. Saks Fifth Avenue, NYC; Panache, Millburn NJ; Ultimo, Chicago. Bag, Judith Leiber. Saks Fifth Avenue; Neiman-Marcus. Dim Hosiery. Saks Fifth Avenue. Shoes, Stuart Weitzman for Mr. Seymour/Martinique. Henri Bendel. **418:** Playsuit at Bloomingdale's, Dept. 387; Marshall Field's, Dept. 825; Bullock's, Dept. 380; Nordstrom, Dept. 74. Also at Cameo Stores, Philadelphia; Caché, South Florida. **419:** Hat, David. Mid December at Bonwit Teller. **420:** Dress at Lord & Taylor, Dept. 104; Rich's, Dept. 341; Sanger-Harris, Dept. 359. Also available at Marissa, Naples FL; Jamie, Nashville TN; Ruth Kishline's Country Clothes, Evansville IN; Frederick & Nelson, Dept. 351. Earrings, Stephen Dweck. Henri Bendel; Jere Scott at Stanley Korshak, Chicago. Shoes, Manolo Blahnik. **421:** Dress at Bloomingdale's, Dept. 306; Rich's, Dept. 338. Earrings and cuff, Patricia von Musulin. Blomingdale's Cul-de-Sac; Ultimo, Chicago. Shoes, Julianelli for Andrew Geller. Zohar Enterprises, Hewlett NY; Bergeron's Fine Footwear, New Orleans LA; The Shoe Box Too, Dallas. **422:** Turnout available at I. Magnin, Dept. 201. Earrings, Stephen Dweck. Bergdorf Goodman; In Tempo at L. H. Roger, Salem MA; Jere Scott at Stanley Korshak, Pittsburgh and Chicago. Bracelet, Patricia von Musulin. Bloomingdale's; Cul-de-Sac; Jere Scott at Stanley Korshak, Chicago. **423:** Outfit at Bloomingdales, Dept. 310; Filene's, Dept. 351; Marshall Field's, Dept. 175; The Broadway, Dept. 103; I. Magnin, Dept. 54. Turnout also available at John Baldwin; Hudson's, Dept. 344; Sakowitz, Dept. 71. Belt, James I. Murphy. Charivari, NYC; The Twenty-Four Collection, Miami; Handmoor, Chicago. Sandals, Perry Ellis. **424:** Outfit at Dayton's, Dept. 361. Also at Frederick & Nelson. Hat, Ralph Lauren for Hat Attack. **425:** Outfit at Bloomingdale's, Dept. 317; Hudson's, Dept. 394; Harzfelds, Dept. 72; Neiman-Marcus, Dept. 36. Also at Nan Duskin; Gidding-Jenny; Lois Gean's, Magnolia AR; Macy's, San Francisco, Dept. 165. Glasses by Serengeti Eyewear. Altman's. Earrings, Elizabeth Brzezinski for BRZ Designs. Diann Harris, NYC. Bracelet, Patricia von Musulin. Bloomingdale's, Cul-de-sac; Ultimo, Chicago. **426:** Jumpsuit available at Lord & Taylor, Dept. 163. Bracelet, Carol Motty at Artwear, NYC. Ralph Lauren Footwear. **427:** Ralph Lauren at Henri Bendel, Dept. 60. Earrings, Stephen Dweck. Martha; Ultimo, Chicago; Amen Wardy, Newport Beach CA. **428:** Outfit available at Macy's, Dept. 172; Woodward & Lothrop, Dept. 675; Macy's, San Francisco, Dept. 172; Bracelets, Robert Lee Morris at Artwear, NYC. Sunglasses, I-Ski by Tropic-Cal. **429:** Outfit at Bloomingdale's, Dept. 309; Marshall Field's, Dept. 175; Neiman-Marcus, Dept. 36; I. Magnin, Dept. 201. Also at John Wanamaker, Dept. 4715; The Avenue, Omaha NE. Bracelets, Bonwillum. Henri Bendel; Designer's Loft, New Orleans, LA. Shoes, Manolo Blahnik, NYC; Ultimo, Chicago; Neiman-Marcus, Beverly Hills. **430:** Hat at Henri Bendel; Ultimo, Chicago; Loretta Blum, Dallas; I. Magnin. **431:** Dress available at Neiman Marcus, Dept. 50; Sakowitz, Dept. 56. Also at Amen Wardy, Newport Beach CA. Earrings, Susan Cohan for Kruger Gallery, NYC; 18 Karats, Birmingham AL; Rue de Rêves, Dallas. **452-453:** Inset: Gloves, Sachiko for LaCrasia. Bloomingdale's; Lou Lattimore. Large photo: Coat, Yves Saint Laurent for Alixandre. Gloves, La Bagagerie, NYC. **454:** Pyjamas, Geoffrey Beene. **455:** Basile jacket. Sunglasses, Stephen Rothholz. Detail, NYC. Gucci briefcase available at all Gucci shops. Manicure, Irene Layliev of Dimensions in Skin Care, NYC. **456:** Gloves, Naomi Misle. Available at Elizabeth Arden Salons. **457:** Coat, Perry Ellis for Alixandre. Gloves, Sachiko for LaCrasia. Balliet's. **459:** Sweater, Perry Ellis Men. Glasses by Tura at Morgenthal Opticians, NYC. Gloves, Aldo and Ivo Portolano. **460:** Earrings, Steve Vaubel. Artwear, NYC. Gloves, Prada. Bergdorf Goodman. **461:** Earrings, Jerry Kott. Available at Bergdorf Goodman. **462:** Earrings, Isaac Manevitz for Ben-Amun. Scarf, Calvin Klein Scarves. Bergdorf Goodman. Gloves, Aldo and Ivo Portolano. Bonwit Teller. **463:** Issey Miyake leather pants, $540. Available at Bergdorf Goodman. Earrings, Robert Lee Morris. Artwear, NYC. **464:** Earrings, Robert Lee Morris at Artwear, NYC. Gloves, Aldo and Ivo Portolano. Bonwit Teller. **465:** Tweed pullover and pants, Joan Vass. Top, $285. Pants, $265. Saks Fifth Avenue, NYC. Dept. 45. Neiman-Marcus, Dept. 35. Earrings, Susan Cohan at Kruger Gallery, NYC. Bracelet, Robert Lee Morris at Artwear, NYC. **466:** Fabric available at B & J Fabrics, NYC. Zoran sweater, $320. Bergdorf Goodman. Issey Miyake Plantation wool pants, $230. Bloomingdale's, Dept. 329; Linda Dresner, Troy MI. Necklaces, Pellini Bijoux. Bergdorf Goodman. **467:** Perry Ellis sweater. Issey Miyake leather pants, $560. Barney's; Neiman-Marcus, Dept. 39. Gloves, Carlos Falchi. Bergdorf Goodman. Bag at Capriccio, Scottsdale AZ. and La Jolla CA. To order at Bergdorf Goodman. Bracelet, Charlop Design. **470:** Silk chiffon sweater with sequins, $2900. Lord & Taylor; Lillie Rubin-South & West. Sweater tied around neck at same stores. **473:** Scarf, Geoffrey Beene for Jewel Case. Bergdorf Goodman. Earrings available at Victoria Falls, NYC; Hattie, Scottsdale AZ; I. Magnin. **474-475:** Valentino Boutique distributed by Cidat USA. Nylon top with sequins. $3510. Saks Fifth Avenue; NYC. Sakowitz, I. Magnin. Earrings, available at Bloomingdale's, Cul-de-Sac; Camille, Coconut Grove FL; Ultimo, Chicago. **476-477:** Maillot at Saks Fifth Avenue, Dept. 174; Marshall Field's, Dept. 825; Neiman-Marcus, Dept. 28; The Broadway, Dept. 148; Liberty House, Dept. 384. Also at John Baldwin, Dept. 22. Gidding-Jenny; Lulu's Lingerie, Birmingham MI. Bathing cap, Speedo America. Sporting Woman, NYC; Herman's World of Sporting Goods. Gloves, Sachiko for LaCrasia. Wood rings available at Gem Sporting Goods, NYC. **479:** Denier/Antron/Lycra suit. Available at Bloomingdale's, Dept. 387. I. Magnin, Dept. 219; Also at Cameo stores, Philadelphia. Bracelet, Charlop Design. Henri Bendel. Shoes, Garolini. Lord & Taylor; The Shoe Connection, Woodland Hills, CA. **481:** Maillot available at Saks Fifth Avenue, Dept. 319; Marshall Field's, Dept. 825; Robinson's, Dept. 23; I. Magnin, Dept. 219; Nordstrom, Dept. 74; Liberty House, Dept. 384. Shoes, La Marca. Giovanna Shoes, NYC; Roz and Sherm, Birmingham MI; Del Monaco, Las Vegas. Bag, Omega. Saks Fifth Avenue, NYC. **482:** Polyester jersey straps. Suit at Saks Fifth Avenue, Dept. 342; Marshall Field's, Dept. 825. Suit also at Cameo stores, Philadelphia. Oleg Cassini for Hanes Hosiery. Shoes, Joan & David Couture. Ann Taylor; Marshall Field's. **483:** Swimsuit at Bloomingdale's, Dept. 381; Jordan Marsh, Dept. 1430; Neiman-Marcus, Dept. 28; Nordstrom, Dept. 74. Suit also available at John Wanamaker Dept. 4333; Robinson's Southern California, Dept. 23. Bracelets, Miss Ellen Ruth Levy. Panty stockings, McNoger. Shoes, Andrea Pfister.

ALL PRICES APPROXIMATE

VOGUE PATTERNS

Back views, yardages, details of pp. 408–409 and pp. 466–467

Tunic: Butterick Pattern #6245, View A. Sizes 6-16. Size 10: 1 1/2 yards of 56/58" fabric. $3.50; $4.20 Canada. Fabric available through Maxine Fabrics, 417 Fifth Ave., New York, NY. Sleeves: 1/2 yard of 45" fabric. Fabric available through B & J Fabrics, 263 West 40th St., New York, NY. **Pants:** Very Easy Vogue Pattern #8086, View C. Sizes 6-22. Size 10: 1 1/2 yards 55/56" fabric. $3.50; $4.20 Canada. Fabric available through G. Fishmann, 1101 South Desplanes St., Chicago, Ill. **Dress:** Vogue Pattern #8800. Sizes 6-16. Size 10: 1 5/8 yards of 44/45" fabric. Inset: 1/4 yard of 45" fabric. $6.00; $7.30 Canada. Both fabrics available through B & J Fabrics, 263 West 40th St., New York, NY. **Blouse:** Very Easy Vogue Pattern #1081, View A. Sizes 6-22. Size 10: 1 7/8 yards, 45" fabric. $5.00; $6.10 Canada. Fabric available through Covax Fabrics, 402 Broadway, New York, N.Y. **Coat:** Vogue Pattern #8439. Sizes 8-18. Size 10: 3 1/2 yards of 60" fabric. $4.50; $5.50 Canada. Fabric available through B & J Fabrics, NYC.



SEWING TIPS: *Sewing with sequins.* Staystitch seam allowance edges immediately after cutting to prevent loss of sequins. Never use steam for pressing. Sew with a zipper attachment since sequins would break under pressure. *Blouse:* Very Easy Vogue Pattern #1081. Use a pattern one size larger for added fullness. Place two patch pockets on front instead of one. *Coat:* Vogue Pattern #8439. Use a pattern two sizes larger so it is large enough to fit over a fur coat. Instead of facing, edges all are turned under 1/4 inch and topstitched.

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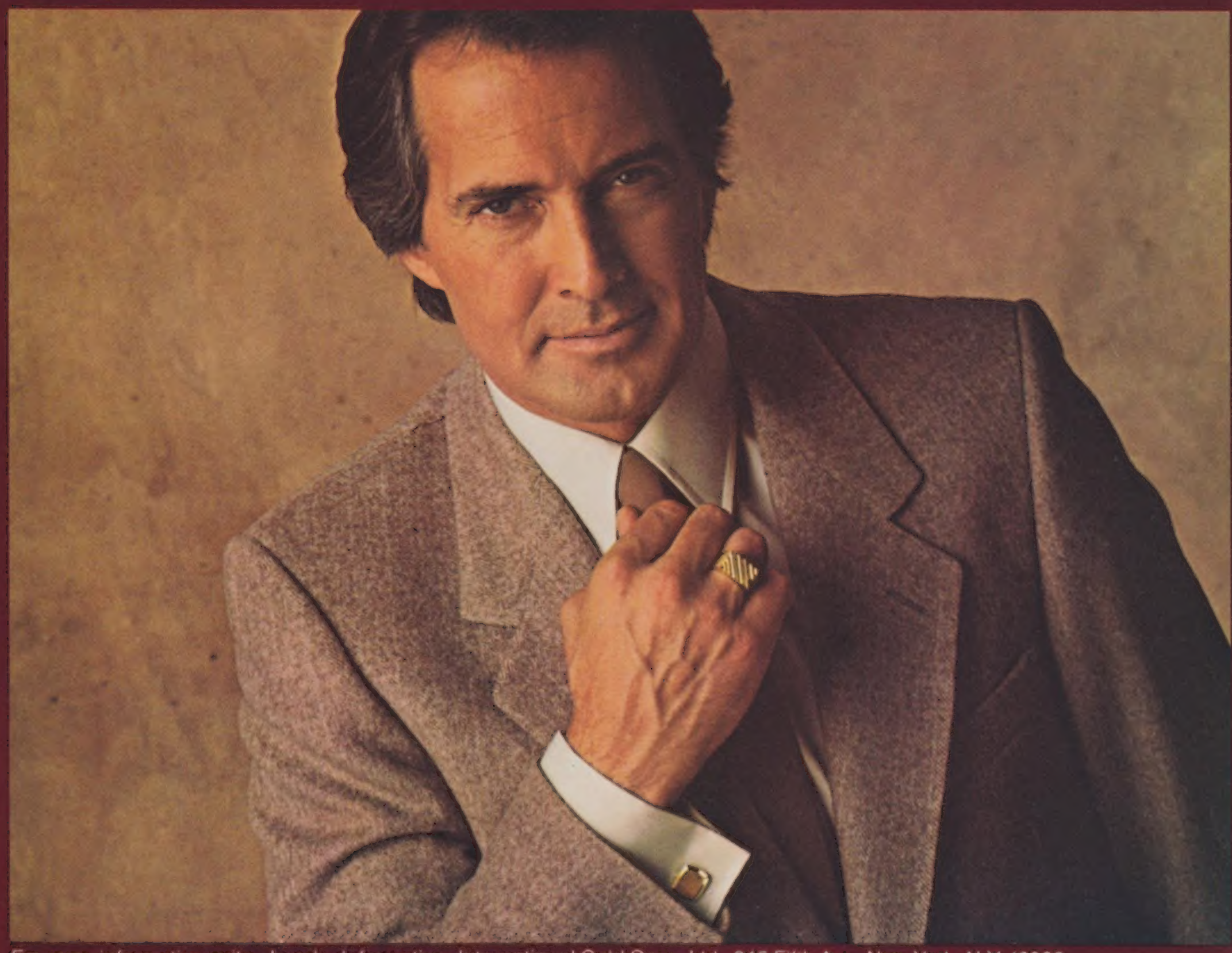

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